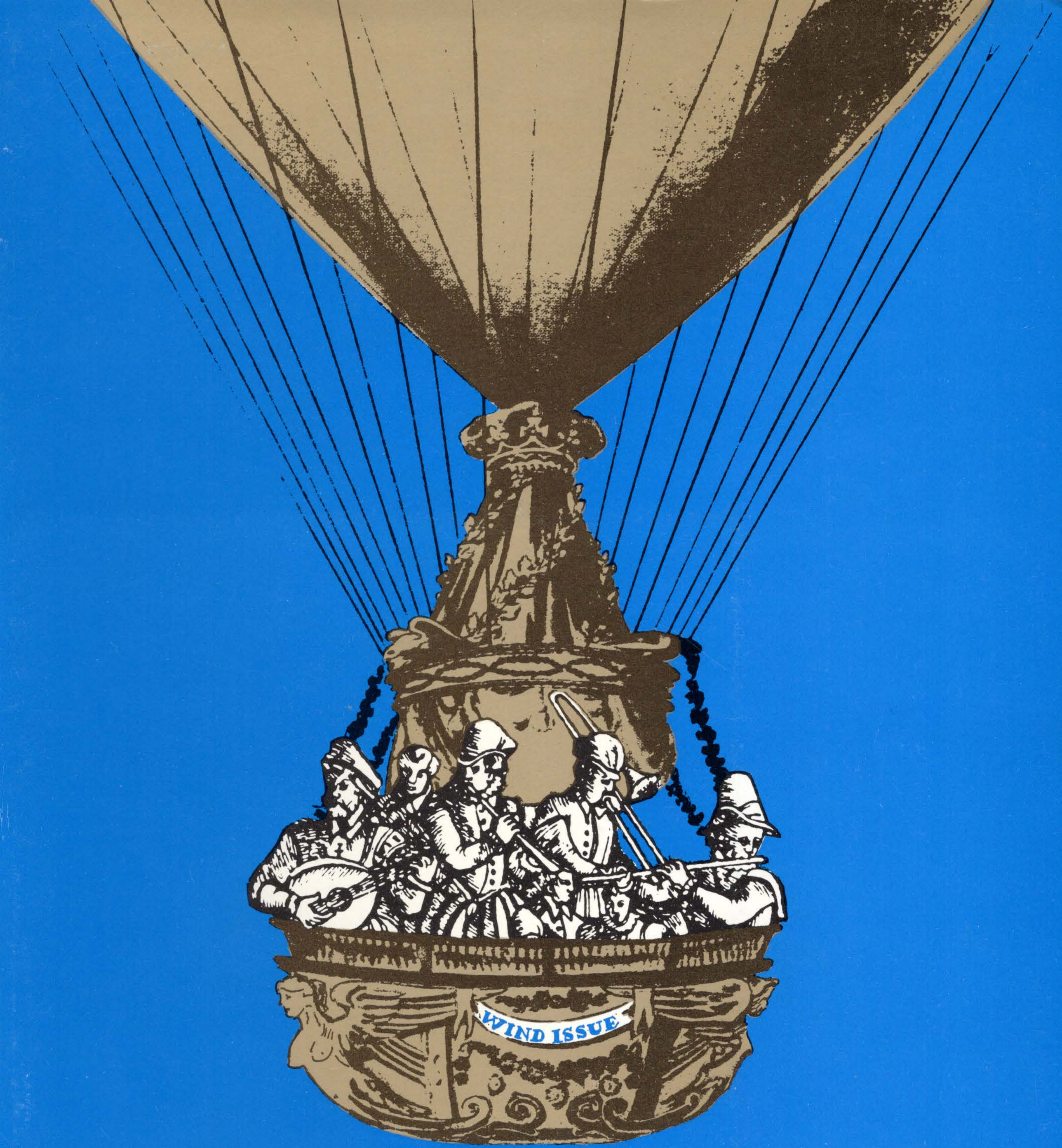


# EARLY MUSIC

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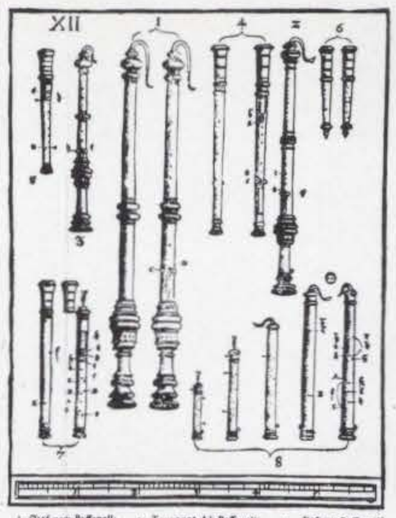


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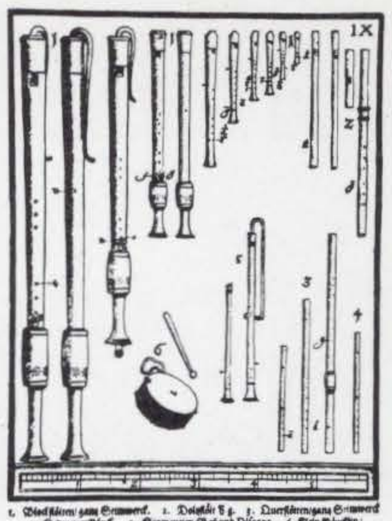


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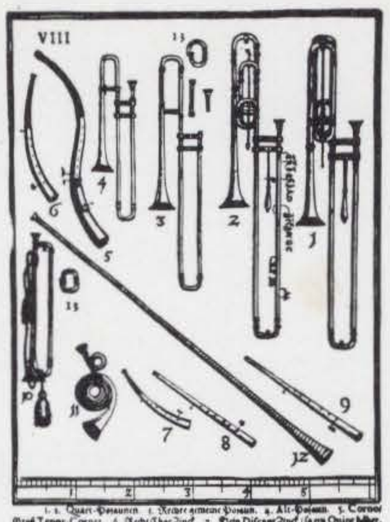


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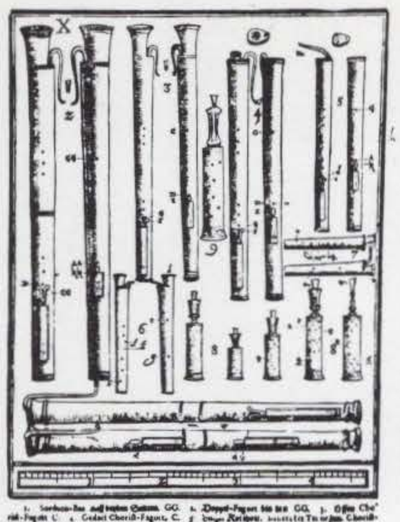


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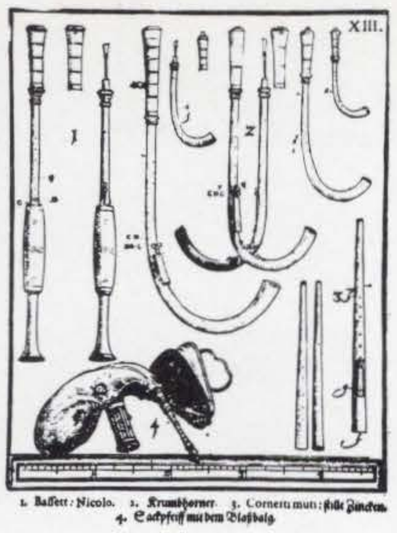


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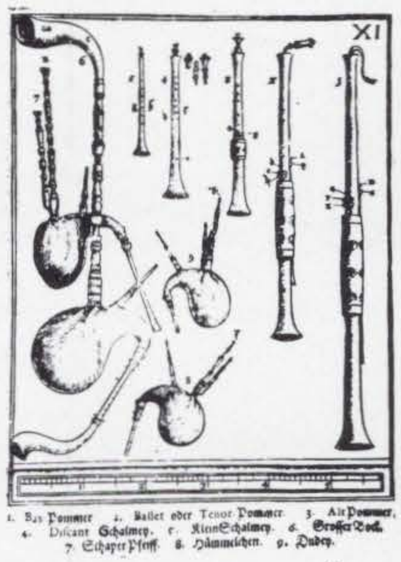


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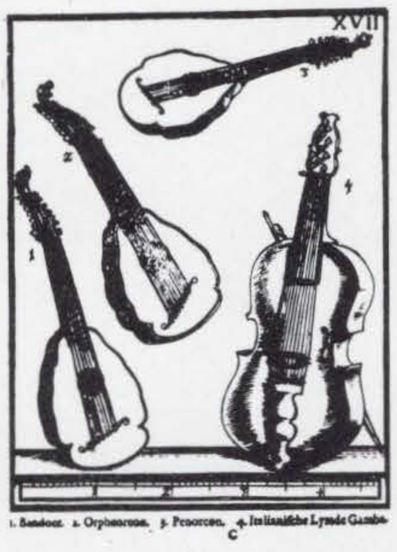


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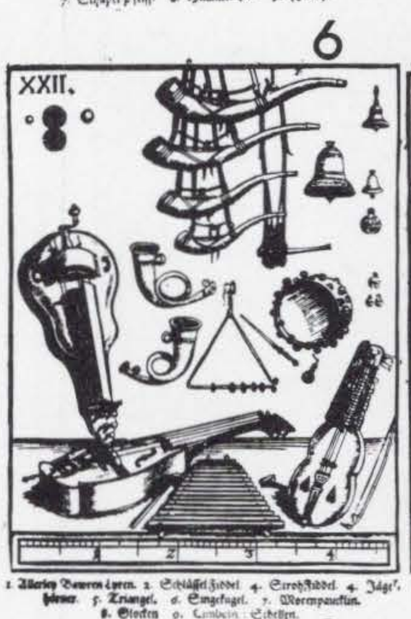


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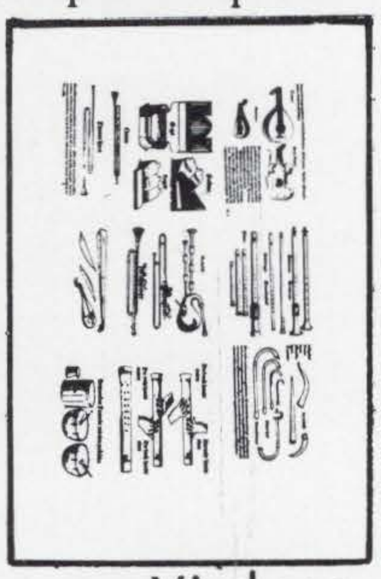

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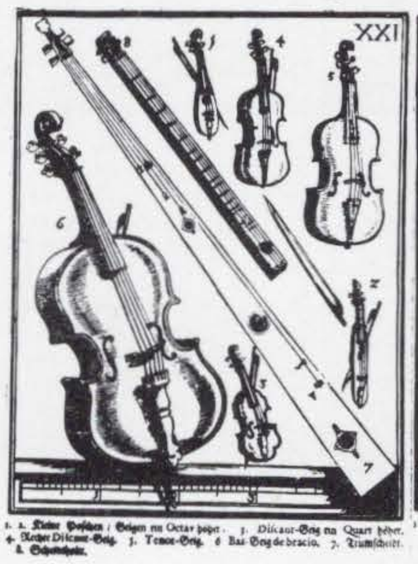


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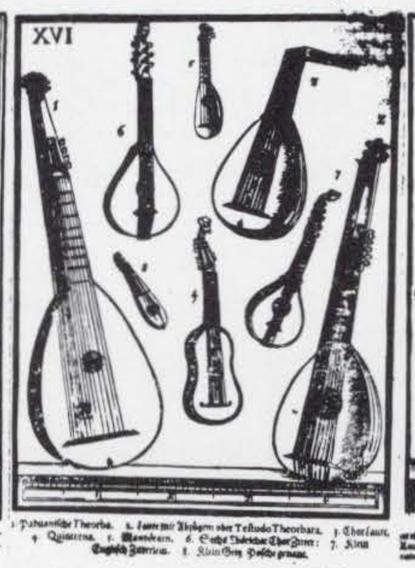


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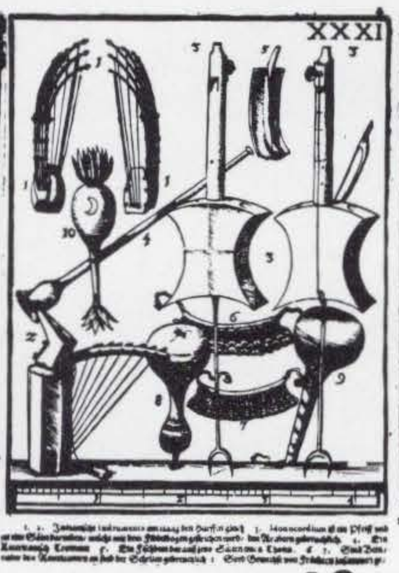


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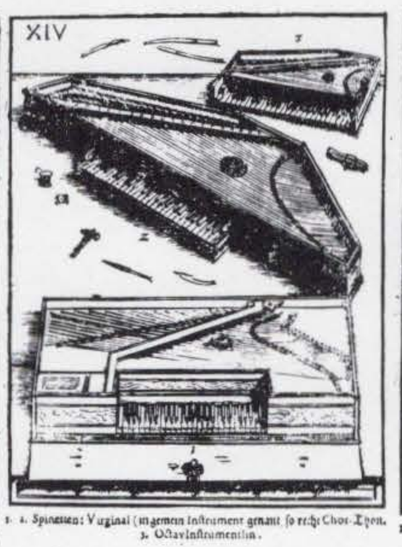


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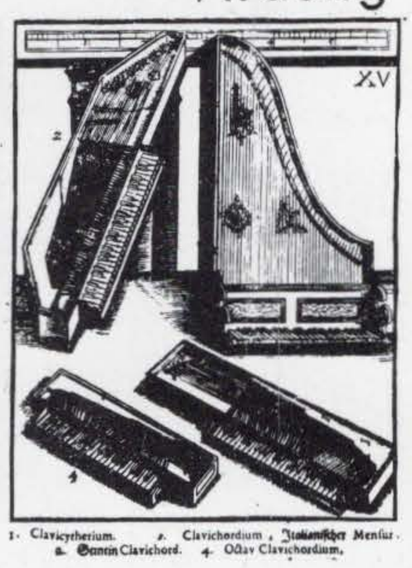


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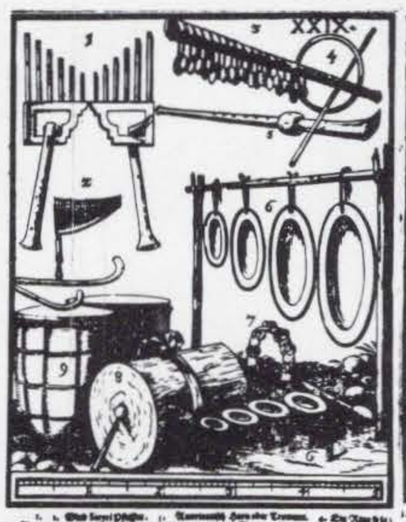


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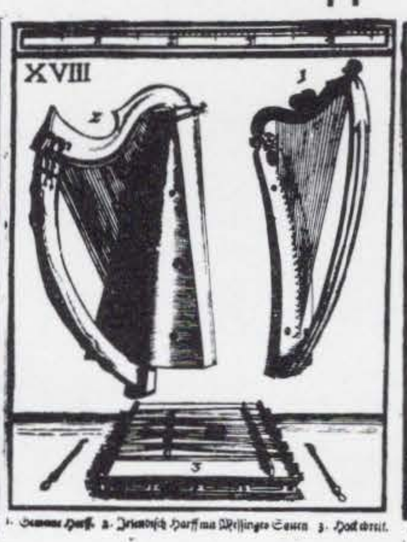


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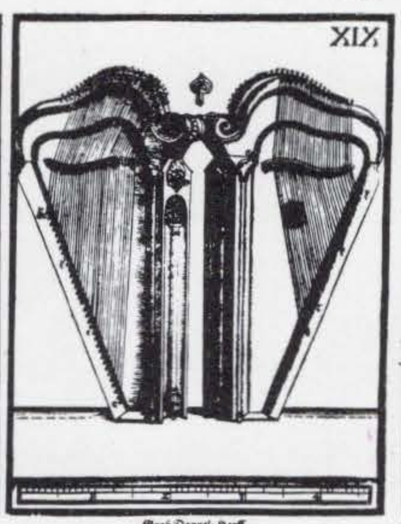


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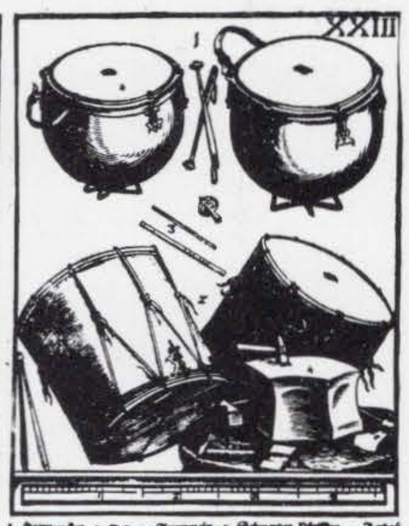


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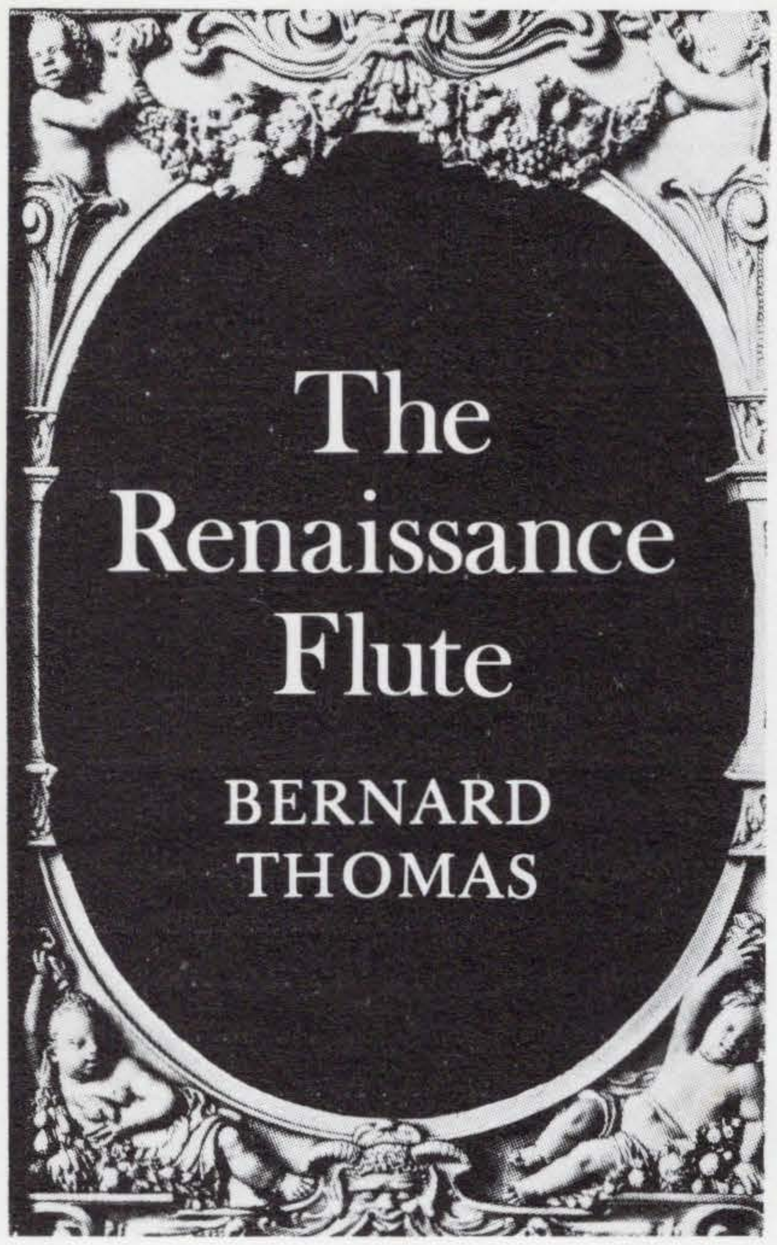
# EARLY MUSIC

*edited by J. M. Thomson*

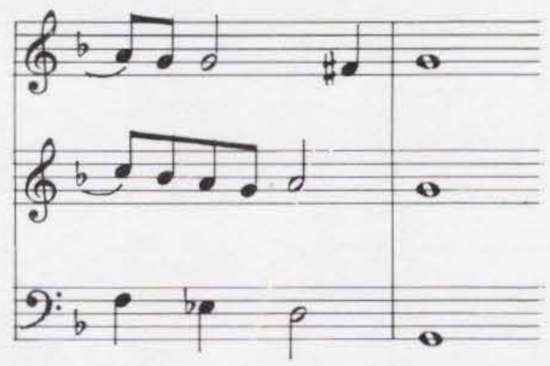
Volume 3 No 1 January 1975

This issue marks the first step towards a consumer's guide to instruments, with Christopher Ball's critical survey of the most popular of all, the recorder. It is essential that this service be extended. Musical instruments can be as expensive as cars and will last much longer. We intend to persevere along this path as we believe it in the best interests of those at the core of the early music revival, the makers themselves, whose cooperation and goodwill we seek. They support us generously and we in turn can stress their contribution to the quality of life, their contribution towards the solution of Britain's economic difficulties by setting standards amongst the highest in the world—English keyboard instruments, for instance, are as sought after in Europe as they were in Beethoven's time. Musical instrument makers are not escapists in a privileged post-Morris romantic glow. They are often enough self-employed and vulnerable to attempts to coerce them, sweep them into bureaucratic pigeon-holes, break down their individualism. They cannot strike, they have no need to. They depend on their own skills and dedication and on the continuance of a world market. The existing backlog may in five years' time be almost satisfied. Thereafter the present flush may have settled into a steady pattern of activity. But we have no doubt of their vital contribution to the kind of society which will emerge after the present disintegrative revolution. They are harbingers of the new responsible society, of a more flexible and imaginative life-style.

Instruments have been like banners this century and many an enthusiast has marched under the sign of the lute, viol or recorder, to name only three. This instrument nationalism has been vigorous and historically essential, but its obverse side has often been parochial. Our science fiction renaissance man would have been incredulous at an evening of recorders, an evening of Fancies on the viol. There is a necessary nationalism but fortunately that time has now passed. A player can describe himself as a musician first, his chosen instruments follow.



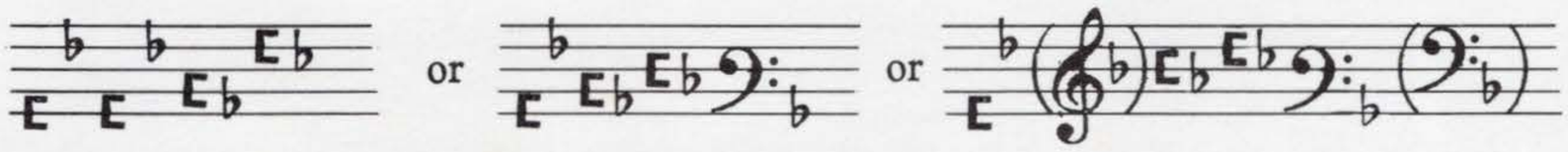

The renaissance flute is not much used nowadays, in spite of the fact that, to judge from surviving inventories and descriptions of performances, it was obviously much played, especially in mixed ensembles involving plucked and bowed strings, throughout the 16th century. It seems to me that one important reason for its apparent neglect in the current revival of early music (compared with recorders, crumhorns, cornetti), is a superficial contradiction between the music associated with it, on the one hand, and the instruments themselves, on the other. This I want to try and resolve, by having another look at the main sources and some of the surviving instruments.

As Joscelyn Godwin's excellent introduction to the renaissance flute[1] gives the main sources of information about the instrument in chronological order, there is no point in listing them here. However, the evidence found in one of the main sources, Praetorius' *Syntagma Musicum* (1615-19) is so contradictory and confusing that it clearly cannot be taken too literally. In Volume II he gives three sizes of flute: *Bass* in G, *Tenor/Alto* in D, and *Cant* in A (for the purpose of this article these will be called bass, tenor and alto respectively). This in itself seems perfectly reasonable. The use of three sizes separated by two fifths is standard for all renaissance woodwind instruments (recorders, crumhorns, etc.), and I can fairly say this is the one thing we can be sure of: it is confirmed by Agricola, for instance. Incidentally, I have come across quite experienced musicians who are puzzled by this system, as if they expected the alto instrument to be pitched in the same key as the bass. In fact the ninth relationship between the outer parts is completely logical, and far from creating problems, actually makes the performance of most 16th-century music much easier. In standard renaissance partwriting the top part normally has the leading note at cadences, in other words it has more sharp notes than any other part. The bass, on the other hand, very often has more flattened notes than any other part. A typical mid-16th-century cadence will demonstrate this:

It is easy to see from this that the ninth-relationship between the alto and bass works very well, whether applied to flutes, recorders, crumhorns or whatever.

The double-fifth system is confirmed by surviving instruments, and is certainly clear enough. But beyond this Praetorius' information on flutes is confusing. For a start his illustrations of flutes and recorders seem to contradict the G-d-a labelling he gives. They are carefully drawn to size, with a scale (in Brunswick feet) alongside. Applying Bessaraboff's conversion scale[2] to these produced measurements that were surprisingly large (suggesting a very flat pitch), but what is particularly interesting is the fact that the bass flute (which Praetorius says is in G) is substantially longer than the basset recorder (in F). Obviously the length above the mouth-hole is variable on a flute, but even allowing a reasonable margin for this (and Praetorius' head-joint does not seem excessively long), we are left with what seems more likely to be an illustration of a bass flute in F. Again

the tenor flute illustrated does seem to be too long for one in D as Praetorius suggests, and is probably one in C. By themselves, of course, these interpretations of Praetorius' drawings do not constitute hard evidence.

In Volume III of *Syntagma Musicum*[3] Praetorius gives some hints about the most suitable music for flutes that contradict his G-d-a tuning still further. He gives the following clefs as being most suitable:



(as in *Cantate* a 7 voc., Cl. Meruli)

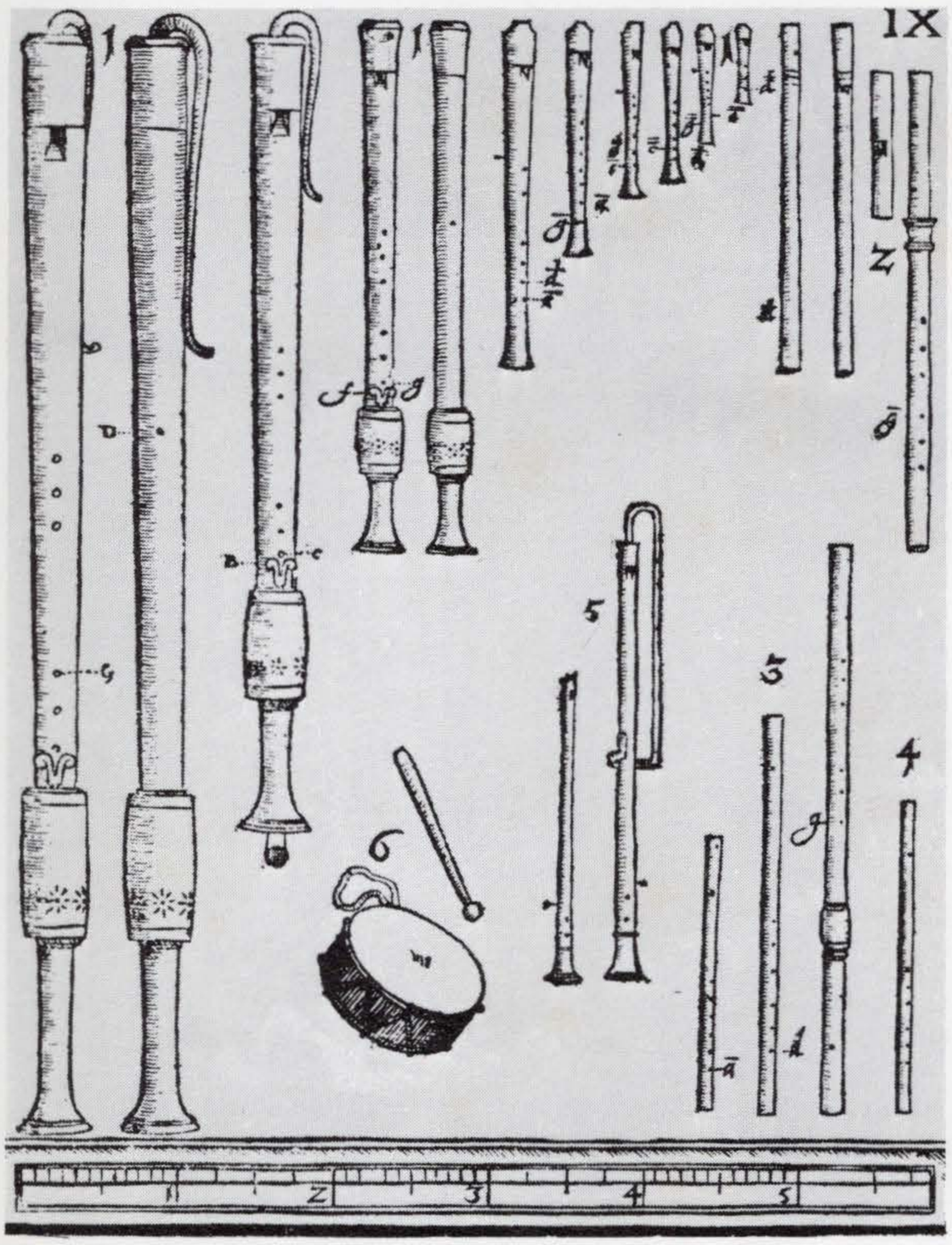
or

(as in *Beati omnes*, Gabrieli)

or

He indicates that pieces in these clefs will work with three transverse flutes and a dulcian or soft low shawm ('stillen Pombard') or sackbut. He mentions that flutes are sometimes used for pieces without a flat in the key-signature, but points out that this does not work in all modes, and that pieces in the hypoaeolian mode (A minor), for instance, need to be transposed down a tone. In fact he recommends pieces in the dorian, hypodorian and hypoaeolian modes as being especially suitable for flutes when transposed down a tone. This again immediately militates against the G-d-a tuning. It would put the frequent B flats in the top part on the A instrument's most problematic note (the fingering ●●● ●● $\phi$);

Left: *Flutes in Praetorius'* Syntagma Musicum, *Vol. II*
Right: *Flautist on bench end in North Cadbury Church, Somerset*



*Detail from the life of Sir Henry Unton, by an unknown painter, 1597.* National Portrait Gallery

similarly the tenor part would be bound to involve E flats (the same fingering). However, if we assume flutes in F-c-g Praetorius' instructions make perfect sense: the reason why hypoaeolian pieces might be unsuitable at their written pitch is that they would be bound to involve G sharps in the top part, the impossible note of an alto in G—the same would apply to works in the dorian and hypodorian modes, as these would inevitably modulate to A. On F-c-g flutes the B flats and E flats that are so problematic on the G-d-a instruments are fingered ●●● ●○●, which in the second octave at least is a perfectly respectable note. In the lower octave the equivalent note is less good for two reasons. First, it is much weaker in tone anyway, like the note a semitone below it: in fact Praetorius points out that his third set of clefs is less suitable than the other two just because the tenor part (written in the tenor clef) goes too low on the tenor flute to make enough noise. Secondly, the cross-fingerings on most flutes are better in tune in the second octave: the difference between the natural pitch of an F sharp and F natural (thinking of the tenor as if in D, for the moment) is much less in the first octave than in the second. A further argument from Praetorius' instructions is that he says the alto flute does not go above g′′ (sounding an octave higher), or even f′′. On an A instrument this would be ridiculous, but again on a G instrument it makes perfect sense: the top a′′ is an awkward note involving some shading, tending to produce an unfocused sound which would be distinctly unsatisfactory for what would after all be the climax note of a musical phrase.

Praetorius is obviously thinking primarily in terms of church music in Volume III, which explains among other things why he recommends the use of a more substantial instrument for the bass part—a bass flute is

fine in a small room, but in a church it would be inaudible, especially if played anywhere near the bottom of its range. He quotes several pieces in which flutes could be used, one of which is Lassus' 8-part motet *Inconvertendo*.[4] For this work he suggests that Choir I could be performed by three flutes or three mute cornetts or three violins (or one violin, one cornett and one flute/recorder) with the lowest part sung and/or played on a sackbut. The top part of this piece (written in the treble clef, and with a range of f′ sharp to g′′) really is only playable on a G instrument, as the part involves B flats, E flats, C sharps, while the second part (mezzo-soprano clef, range b flat to b′ flat) will really only work on a tenor in C. The third part (alto clef, range g to a′) is more problematical, as it has both C sharps and E flats, though in range it is most suitable for a C tenor—it may be that musicians accepted, or devised means of getting round, a *few* problematical notes in a piece, provided that they did not occur too often. The three upper parts of Gabrieli's *Beati omnes*,[5] which he also gives as being suitable for flutes, work with the same combination of alto in G and two tenors in C. Lassus' 7-part *Laudate pueri* includes a 3-part choir for which Praetorius recommends 2 flutes (or 2 cornetts or 2 'discantgeigen') with the third part sung, with one voice (for the top part) and three trombones in Choir II. The two flute parts are both written in the soprano clef, with one flat, and again G altos seem the most likely choice. For Lassus' ten-part *Quo properas*[6] he suggests several different scorings, one of which has five *viole da braccia* in Choir I, while Choir II consists of one flute and four trombones. Again this flute part is written in the soprano clef, and a G alto would appear to be the most suitable instrument; anything lower would surely get absorbed by the trombones, however softly they might have been played.

The earliest surviving music for flutes is to be found in Attaingnant's two chanson collections of 1533[7] which mark off most of the pieces contained in them by the letter A to indicate the use of flutes and B (recorders); the majority of the pieces are marked for both in fact. We can safely assume that a consort of alto, two tenors and bass are intended, as the two inner parts share the same range, and all the recorder pieces work on the standard ATTB grouping. Although we cannot be quite sure of the criteria involved in assigning pieces to the two instruments, and must allow for the possibility that aesthetic, as well as purely practical, considerations may have played a part, the exclusive distinctions made here are obviously likely to provide some information about the use of the flute at this time. What is particularly interesting is that the 'B' pieces, i.e. those for recorder only, are all ones without a flat in the key-signature, something that again makes the G-d-a combination very unlikely: if the flute consort had been at that pitch these pieces would have been the *most* suitable ones. However, if we assume the F-c-g consort that seems to work for Praetorius' examples, this makes much more sense: *Allez souspirs* and *De noz deux cueurs*[8] both involve G sharps at cadences (if we assume standard *musica ficta* as confirmed by lute and keyboard intabulations of similar pieces), which of course are impractible on the G alto instrument. The other 'B' chansons, although not impossible on an F-c-g consort, are certainly uncomfortable to play on this combination (especially the bass part of *Troys jeunes bourgeoises*[9]), particularly from the point of view of good intonation; it does seem to make sense that these pieces were considered less suitable for flutes than those with flats (which practically all the 'A'

Left: *Young shepherd playing flute by D. van Santvoort (1610-80),* Museum Boymans, *Rotterdam*
Centre: *Ivory carving (1618-24) by the Munich court artist Christof Angermaier (detail),* Victoria and Albert Museum
Right: *Flautist by Niklaus Manuel Deutsch (1484-1530), c.1517,* Kupferstichkabinett der öffentlichen Kunstsammlung, *Basel*

and most of the 'AB' pieces have). A further complication, however, is the fact that an 'A' piece, *Parle qui veult*,[10] does not have a flat—not only this, but the top part has a G sharp that makes it unsuitable for F-c-g- flutes; the same applies to certain 'AB' pieces, *Amour me poingt, Hellas amour,* and *Amour me voyant*.[11] However, all of these pieces will work perfectly well on F-c-g flutes if we follow Praetorius' instructions and transpose down a tone, whereas two at least of the 'B' pieces, *De noz deux cueurs* and *Troys jeunes bourgeoises* would be most uncomfortable if played this way: a third one, *Allez souspirs*, would have an awkwardly low bass part if transposed.

Turning to the pieces for which flutes only are specified, we find almost all of them (except for *Parle qui veult*) quite unsuitable for G-d-a instruments, because of the B flats in the top part, and E flats in the tenor; again, they work beautifully on a consort of alto in G, two tenors in C and bass in F. This applies equally well to the 'AB' pieces, provided the downward transposition is applied to the three pieces mentioned above.

After all the complications of ranges, dubious notes and so on, it is quite refreshing to turn to the instruments. But here again we find that the G-d-a tuning generally accepted nowadays bears little relation to reality. The German instrument maker and restorer Rainer Weber has recently restored the wind instruments of the Academia Filarmonica in Verona, a collection that includes the largest surviving group of Renaissance flutes. In a study to be published in the near future he has shown that the five Italian tenor flutes[12] in the collection must be regarded as being in C, and the four basses[13] in F (that is six fingers giving c′ and f respectively), given a pitch of about a = 450, which corresponds closely to that of recorders with the same mark, and indeed with many other surviving Italian recorders. The collection also contains two flutes by the French maker Claude Rafi of Lyons (1515-53), which also seem to be in C and F, but at a much lower pitch of about a = 410: given the fact that pitch in France was generally about a tone below that in Italy this makes perfect sense. Weber's findings are confirmed by some other surviving instruments:

(1) A bass flute, thought to be Italian, until recently the property of Eric Halfpenny,[14] which though a little higher than the F basses in Verona would still be below modern pitch if regarded as a G instrument.
(2) An Italian tenor flute in Brussels (no. 1064): again a C instrument, given a pitch of a = 450-60.
(3) Another tenor by Claude Rafi (in Brussels), which again works out as a C flute, given a low French pitch of about a = 410.

An exception to this basic F and C tuning is a tenor flute in Vienna (copied by Mahillon)[15] which would seem to be in D. But I hope to show that there are logical reasons for using a D tenor in certain mixed ensembles.

The question then, is why Praetorius, usually so careful in his illustrations, clearly labels his flute consort as G-d-a instruments? It is possible

*Detail from 'A group of musicians' by Ambrosius Benson (d. 1550)*

*'Symphonie du tympanum, du luth, et da la flûte d'Allemagne', Cabinet des Estampes,* Bibliothèque Nationale, *Paris*

that flutes were transposing instruments, and that players simply found it convenient to think of their instruments as being in G-d-a. Praetorius mentions that pieces in certain modes (those without flats) have to be transposed down a tone to fit on flutes: on F-c-g flutes this would involve fingerings basically the same as those of the recorder consort—the tenor player would see an A and put down two fingers. On the other hand, playing a piece as written would be just the same in terms of fingering as transposing up a tone on the recorder, and Praetorius points out that certain pieces in flat keys are unsuitable for recorder as they stand. It seems fairly likely that the majority of musicians who played the flute could also manage the recorder. Musicians may have found it easier if they were used to other wind instruments such as cornetts and crumhorns, etc., to think of a tenor as being in D, and to transpose by interval. Renaissance musicians can hardly have had any difficulty in transposition given (a) the frequent use of eight or nine different clefs (once you can read three, transposition up or down a tone is a purely mechanical matter), (b) the emphasis on singing and on teaching melodic intervals in musical pedagogy of the time, and (c) the predictable behaviour of most renaissance part-writing.

So the evidence seems to point to a standard 16th-century consort of alto in G, two tenors in C and a bass in F, with possible local variations. Having established this, what is really interesting about both the pieces mentioned by Praetorius and the 1533 chansons is the fairly high *tessitura* involved, especially in the top part. The majority of the Attaingnant pieces for flutes only have top parts that go up to f′′ (in one piece, to g′′) and only occasionally go below f′: most of the time they move in the range f′-d′′. The tenor parts typically move between g and f′ most of the time, as do the contra-tenors. The bass parts only rarely go below B flat. In other words, the bottom few notes of each instrument are hardly ever used, and the *tessitura* centres around the most resonant and vocal part of the compass. This is confirmed by the flute parts suggested by Praetorius, who even goes so far as to suggest that tenor parts written in the tenor clef (which means in practice parts that go below about f) should not be played on the flute ('denn der tenor [in the tenor clef] kombt in der tieffe in den Querflötten gar zu still') and should be given to the sackbut or 'tenorgeig' instead. In practice, this all makes perfectly good sense: the original flutes I have played gave their high notes quite effortlessly without getting too loud or shrill—the Rafi tenor in Brussels in particular proved remarkably even in tone and volume throughout the basic two octaves, and even went several notes higher without much difficulty. Likewise the ex-Halfpenny bass flute gave two beautiful octaves without getting coarse at the top.

Unfortunately there are relatively few modern reproductions about which the same can be said. There seem to be three main factors here:

(1) The bores in the reproductions tend to be on the large side: those of the surviving Italian tenors range from 17.5 to 18mm, with the low-pitch Rafi tenor fractionally larger. The basses tend to range from 24.5 to 25mm.

(2) The mouth hole is too large. On the original tenors this tends to be between 8 and 8.8mm. This is very important in producing the right kind of sound—I suspect that it is the single most crucial factor. Modern makers seem reluctant to copy the small mouth-hole for fear of producing

a puny sound. However, in a good instrument this is not a problem: the Brussels Rafi has a mouth-hole that is slightly smaller than average (smaller than the Italian tenors in Verona, for instance), but still produces a wonderfully rich and full sound that is not at all thin. The mouth-hole gives a clear, strongly focused tone that contrasts quite strikingly with reproductions with a large hole, which tend to be flabby in the first octave and coarse in the second (not to mention non-existent in the third). (3) Both the mouth-hole and finger holes tend to be insufficiently undercut in the reproductions: on all the old ones I have seen the undercutting is fairly pronounced. This must have something to do with the ease with which the old ones speak.

Having exactly the right sound is critical when using the renaissance flute, especially in a mixed ensemble, and it is quite understandable that many modern performers of music such as the Morley Consort Lessons tend to have the flute playing at the written pitch rather than sounding an octave higher. In fact all the evidence seems to be against using the flute at pitch. Praetorius points out that when the flute (or recorder) is used for doubling a tenor part at the octave many musicians actually think they are hearing the written pitch. Again, if a bass flute is used in the broken consort the bottom notes (which Praetorius says should be avoided) crop up all the time. The clefs seem to be an important indicator too: surely it would not have occurred to a 16th-century musician to use a bass instrument (even a flute) for a part written in the mezzo-soprano or tenor clefs? Finally, several of the Morley pieces go below the range of a bass flute (no. 25, for instance, exists in a more elaborate manuscript arrangement[16] that takes the flute down to d), and they frequently make use of G sharps and F sharps that would be impossible on a bass flute, whether in G or F. Having said this, I must admit that the choice of instrument is still a little problematical, as there is no one instrument that could be used

*Flautist and lutenist by an unknown master (1560-70).* Germanisches Nationalmuseum, Nuremburg

for all pieces. A provisional solution might be that two instruments were used, a tenor in C for the pieces with B flats, and one in D for the other pieces (which tend to involve C sharps that are impracticable on the C instrument). It seems to me that there must have been some option open to the flautist other than transposing pieces in sharp keys down a tone as Praetorius suggests—he could not very well expect the five other members of the broken consort, three of whom were reading off tablature, to do the transposition as easily as a wind-player could do it. It is possible that the D-flute in Vienna might have been made for playing pieces without flats in mixed ensembles.

Leighton's *Tears or Lamentations of a Sorrowful Soul* (1614) use a broken consort similar to that in the Morley collection to accompany a vocal group. The flute doubles the *altus* throughout, a part that is written mainly in the mezzo-soprano and alto clefs (occasionally the soprano) as in the Morley pieces. The D and C tenor solution suggested above will work for these pieces also, with the possible exception of no. 10, 'Thou God of Might', which is written in the soprano clef and has a range of d′-e′′ flat: this part seems to be suitable only for a G instrument. One thing seems clear, however, from Leighton's use of the flute: if a voice part is to be doubled on the instrument, it must surely be at the octave, as doubling at pitch would be a waste of time and flautist, as well as going against the whole tradition of the use of flutes for doubling tenor (or alto) parts as reflected in Praetorius.

The lessons that seem to emerge from these arguments are:

(1) Serious modern makers should consider the possibility of making flutes in F and C, not necessarily to the exclusion of G and D ones. With a tenor in C it is possible to play most 16th-century parts without transposition. Also the extra length does seem to have an effect on the tone, producing a somewhat mellower instrument that blends with most things, but especially with the voice.

(2) To get the right balance with other instruments, the exact size and shape of the mouth-hole, as well as the diameter of the bore, should be copied, otherwise the octave-difference is likely to be too disturbing. It can be done. I have a tenor in C by von Huene with a small mouth-hole that can play softly enough without loss of clarity to use with the lute and voice (playing tenor parts an octave higher, which is probably what the flautist in the famous *Jouyssance vous donneray* picture is doing).

(3) Having obtained a workable instrument, the performer should use the best part of its range, avoiding the low notes as much as possible. The second octave of the instrument is more flexible in terms of dynamics and tone-colour than the extremes of its compass, and so is generally more useful when performing with other instruments.

There may be problems in using proper renaissance flutes (i.e. faithful reproductions) with modern lutes, viols, etc., that bear almost as little relation to their renaissance counterparts as say a Moeck 'Renaissance flute' does to the Brussels Rafi. In the July 1974 issue of this journal Michael Morrow showed that the way viols are used nowadays is far removed from the practice of the 16th century. It may be (it probably is) that our whole concept of renaissance musical sound is quite distorted: there is a lot to suggest that many instruments of the time were brighter and clearer (not necessarily louder) in sound than the reproductions with which we make do.

*Footnotes*

[1] *The Consort*, 1972, p. 71.
[2] *Ancient Musical Instruments . . . in Museum of Fine Arts, Boston* (Harvard, 1941).
[3] p. 156.
[4] *Sämtliche Werke*, ed. F. X. Haberl and A. Sandberger, Vol. XXI, p. 6.
[5] Complete Works, ed. D. Arnold, Vol. I, p. 146.
[6] *Sämtliche Werke*, Vol. XXI, p. 112.
[7] Pierre Attaingnant, *Chansons musicales a quatre parties, desquelles les plus convenables a la fleust dallemant* (1533), and *Vingt et sept chansons musicales* (1533). See Howard Mayer Brown, *Instrumental Music Printed before 1600*, p. 43ff for list of contents.
[8] Both published in Brown, *Chansons for Recorders* (American Recorder Society Editions, no. 52).
[9] Brown, *Chansons.*
[10] Published in the musical supplement appearing with this journal.
[11] All three ed. B. Thomas, *Fourteen Chansons* (London Pro Musica Edition, PC2).
[12] Nos. 13282-86.
[13] Nos. 13276-7, 13279-80.
[14] See *Galpin Society Journal*, XIII (1960), p. 38ff.
[15] Brussels collection, no. 1071.
[16] Found in the East Riding Record Office.

*I am particularly grateful to Rainer Weber for letting me have his detailed information about the Verona instruments.*

# Renaissance and baroque recorders

## *Choosing an instrument*

CHRISTOPHER BALL

In this article I hope to offer practical advice to those about to buy one or more new recorders. I should stress at the outset that recorders of the same make and from the same wood can differ as much as chalk from cheese, particularly in their sound. Prices also vary and it is not always the most expensive instruments which are the best, although this is usually so.

It is quite difficult to find a recorder with really good relative intonation (an instrument which sounds in tune with itself when played with evenly graded breath pressure from bottom to top). As the lowest notes of a recorder are weak, it is wise to choose an instrument which will not sound sharp in pitch when blown with a reasonably full breath pressure in this register. It is also necessary for the instrument to be voiced so that the low notes will not squeak or overblow the octave when attempting to produce this full-bodied sound.

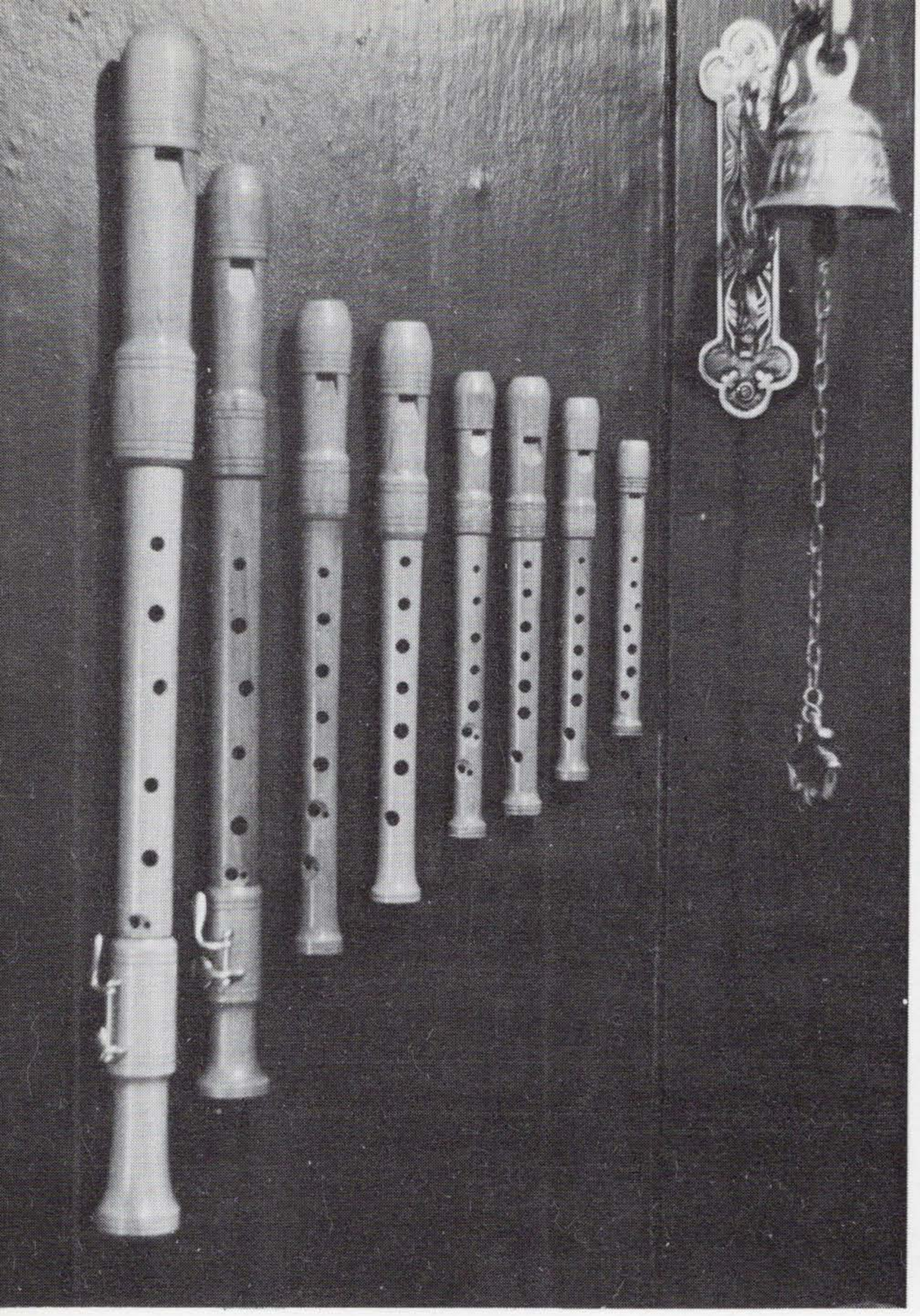
Various makers seem to approach the problem of absolute pitch (as opposed to relative pitch) in different ways. Some design their recorders to play concert A in tune from the moment it is picked up, cold, in the shop. When tested against a tuning fork, they agree in pitch immediately and this is reassuring to many a prospective buyer. Personally, I much prefer a recorder to sound an A which is flat in pitch when first blown. In ten minutes time, when the recorder is warmed up, the pitch will have risen and concert A will be produced correctly, whereas those which started out at A = 440 will soon become too sharp. Those who want to play with a keyboard will be frustrated by sharp recorders, unless the keyboard is specially tuned to a slightly sharp A of about 444 or 445.

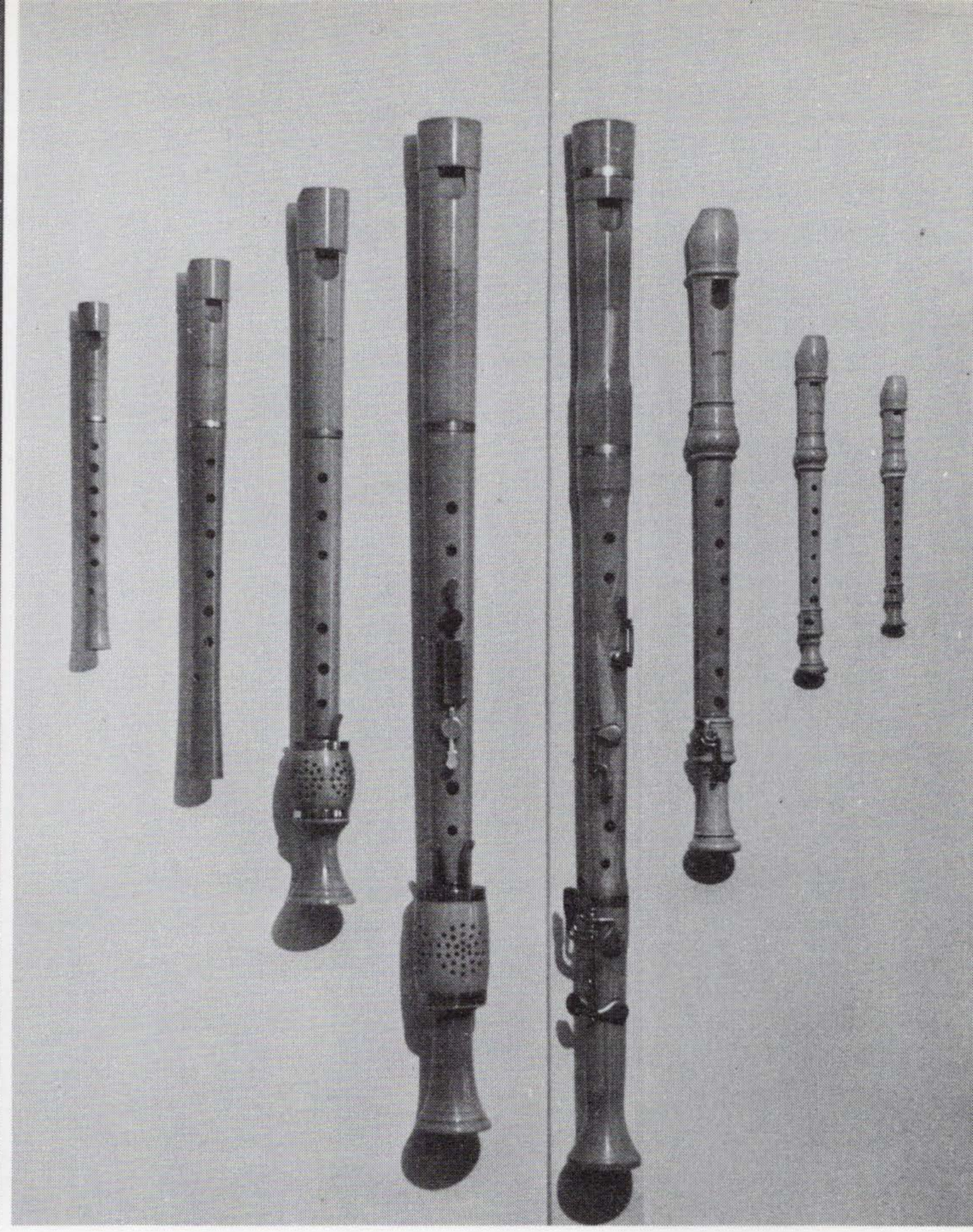
Recorders made by *Moeck* (including the well-known *Rottenburgh* model) are usually flat when first blown. They also tend to be voiced to allow for firm breath pressure without overblowing the octave too easily. Many amateur recorder players simply blow too gently and fail to get the best sound out of their instruments because of this. Even if some recorder players never play to an audience, it is always a good idea, when practising, to imagine that you are playing to an ardent admirer who wants to hear every note and is sitting in the back row of an average-sized concert hall. The recorder player who constantly sounds as if he is playing to himself will probably remain doing so and never arouse even the interest of the cat!

I have played many makes of recorder and the chief lesson to be learnt is the point made earlier on—that from twenty treble recorders made of the same wood by the same maker, no two will sound exactly alike. If you multiply the problems of choosing an instrument by sampling recorders made from different types of wood and by different makers, you are likely to end up in a quandary, perhaps even unable to come to any clear decision.

Some factors will help you to make a short list of the best instruments. The type of sound produced is one of the most basic requirements. Some will prefer a full mellow sweet tone and others a reedy tone with an edge to it. There is no right or wrong sound. Variations in tone quality simply exist and you must decide which you prefer.

On the other hand, there is no argument about intonation. An instrument is either in tune or not. It is less a matter of whether the A agrees with a tuning fork as whether the recorder is in tune with *itself*, regardless of the exact pitch of concert A. It will be of little importance whether a consort of recorders is slightly sharp, slightly flat or on A = 440. Good *relative* intonation is more important than being in tune to concert





Left
*Renaissance recorders by Hopf.* Left to right *Tenor in C, treble in E, descant in B flat, descant in C, Sopranino in E, Sopranino in F, Sopranino in G, garklein flötlein in C (from the author's collection)* Photographs by Christopher Ball
Right
*Renaissance and baroque recorders by Moeck.* Left to right *Renaissance descant, treble, tenor and bass. Baroque bass, tenor, descant and sopranino (from the author's collection)*

A. You need a good ear to know whether an instrument is in tune. If you are unsure, try to get an instrument tested by the most proficient recorder player you know. A recorder with a ravishing tone which is out of tune is virtually useless. No recorder is perfectly in tune, but it should be as nearly so as possible.

If you want to play on your own, or with the same keyboard instrument, your choice of maker may be unlimited. A solo recorder is satisfactory at any pitch and a keyboard can be specially tuned to match. If, on the other hand, the instrument you are most attracted to happens to be slightly sharp for a recorder consort, it would be best if all the instruments match and are good examples of the same manufacturer. In the descriptions which follow I have not mentioned the German-made Roessler recorders as these are dealt with by K. J. Sayers in a separate article in this issue.

## Renaissance recorders

If you play renaissance music, you should opt for wide-bore renaissance recorders. Descant, treble, tenor and bass recorders of this type are made by *Moeck*. They have a powerful, rich tone and produce an authentic 'chiff' when tongued, rather like the sound of an organ pipe. A consort of matching instruments is pleasing to the ear.

*Willy Hopf* also produces sets of wide-bore recorders. These are less expensive than Moeck. Their tenor and bass models lack the traditional fontanelle (the wooden 'pepper-pot' protection for the bottom key). In this respect I find them less attractive to look at than the Moeck renais-

sance recorders, but they cost less. Some of the best Hopf wide-bore recorders have a beautifully smooth gemshorn-like tone with a comprehensive range of pitches, as indeed there was in the Renaissance. In addition to the usual sopranino, treble and bass in F and descant and tenor in C, Hopf make the following instruments:

*Garklein flötlein* in C (an octave higher than descant)
*Sopraninos* in A, G, E, E♭ and D
*Descants* in B♭ and A
*Trebles* in G, E, E♭ and D
*Tenors* in B♭ and A

You might possibly find a second-hand *Bärenreiter* wide-bore recorder (actually made by *Mollenhauer*). They were rather clumsy-looking instruments with a sensational sound. Unfortunately they have not been available for ten years or more. I have continually pestered Bärenreiters to make them again and it seemed at one time that production was actually going to start. But as time goes on and no instruments appear on the market, I tend to give up hope. If everyone reading this article, who wants wide-bore recorders, deluges The Early Music Shop with orders, it might stimulate Bärenreiters into action instead of promises . . .

*Fredrich von Huene* of Boston is a most distinguished maker of renaissance and baroque recorders but his waiting list is hard to endure (at least four years!). His prices are much higher than any of the previously mentioned makers and beyond the purse and patience of all but the most devoted amateur and professional players.

In this country, wide-bore recorders are made by *John Cousen* of Huddersfield (obtainable from The Early Music Shop). Unfortunately production has almost come to a standstill during most of the summer months, due to Mr Cousen's illness. I have therefore been unable to sample any of his recorders. His own description may however be of interest: 'The wide-bore recorders give a full rich sound favouring the lower register. A fair amount of chiff is present. The windway is curved in section and very narrow, giving a considerable resistance to the breath. Fingering closely follows Ganassi. All sizes are made in one piece, the basset and larger sizes having one brass key and a fontanelle with brass rings.'

Those who do not want to restrict themselves to renaissance music and who cannot afford to own both types of recorders must equip themselves with the narrow-bore baroque instrument, that most generally available in the shops. These produce a smaller tone than renaissance recorders but have a bigger range—over two octaves as opposed to an octave and a sixth. You can play renaissance, baroque and modern music on a narrow-bore instrument, but you can play *only* renaissance music on a wide-bore recorder. It is not *authentic* to play renaissance music on a narrow-bore instrument, but there is nothing to stop you from doing so. The reverse, however, is not true. You simply cannot play baroque or modern music on a wide-bore instrument because in all probability the range of notes will be too great. If you can afford it, buy both types.

## Fingering

There are slight differences of fingering on wide- and narrow-bore recorders, but these are soon remembered. On a recorder in C, for instance, the note C♯ would be fingered, closing the thumb-hole only on a wide-bore recorder, instead of having the thumb-hole open and

closing the first two fingers on a narrow-bore recorder. The notes G♯ and B♭ in the first octave sometimes require slightly modified fingering but not always. In the second octave, top A is fingered on a baroque recorder by half-holing the thumb and closing the first two holes. The same note on a renaissance recorder sometimes requires the above fingering plus all (or some) fingers of the right hand. Different makes of recorder can use different fingerings. It is not possible to be dogmatic about correct fingerings on renaissance recorders.

## Baroque recorders

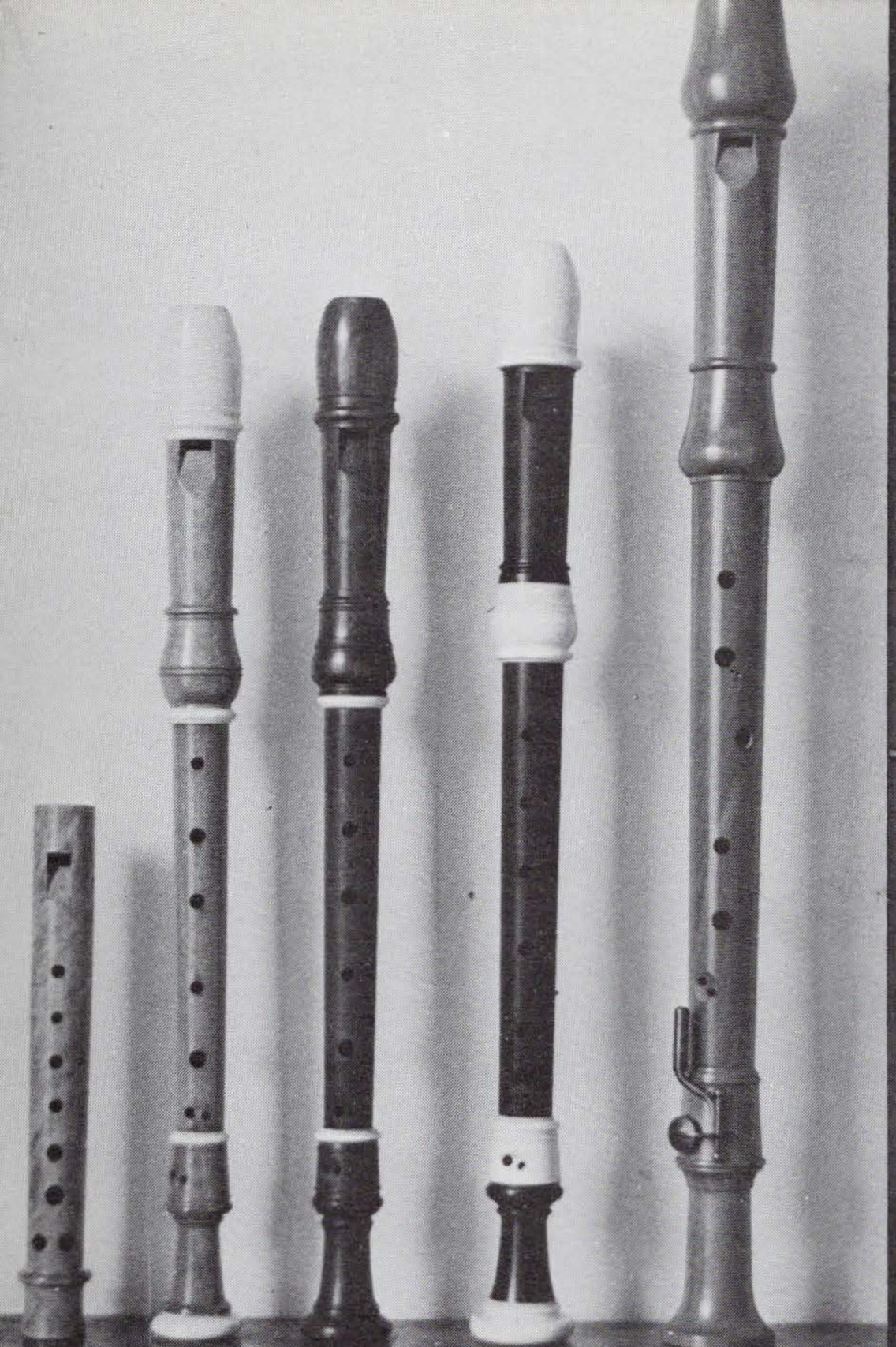
At this point, you may be saying 'It's all very well, but how can I find a shop with the necessary range of instruments?' I don't honestly think you *can* find such a shop, but I will try to provide sufficient guidelines to help you find the recorder which will suit you best. With baroque recorders the choice is considerably greater.

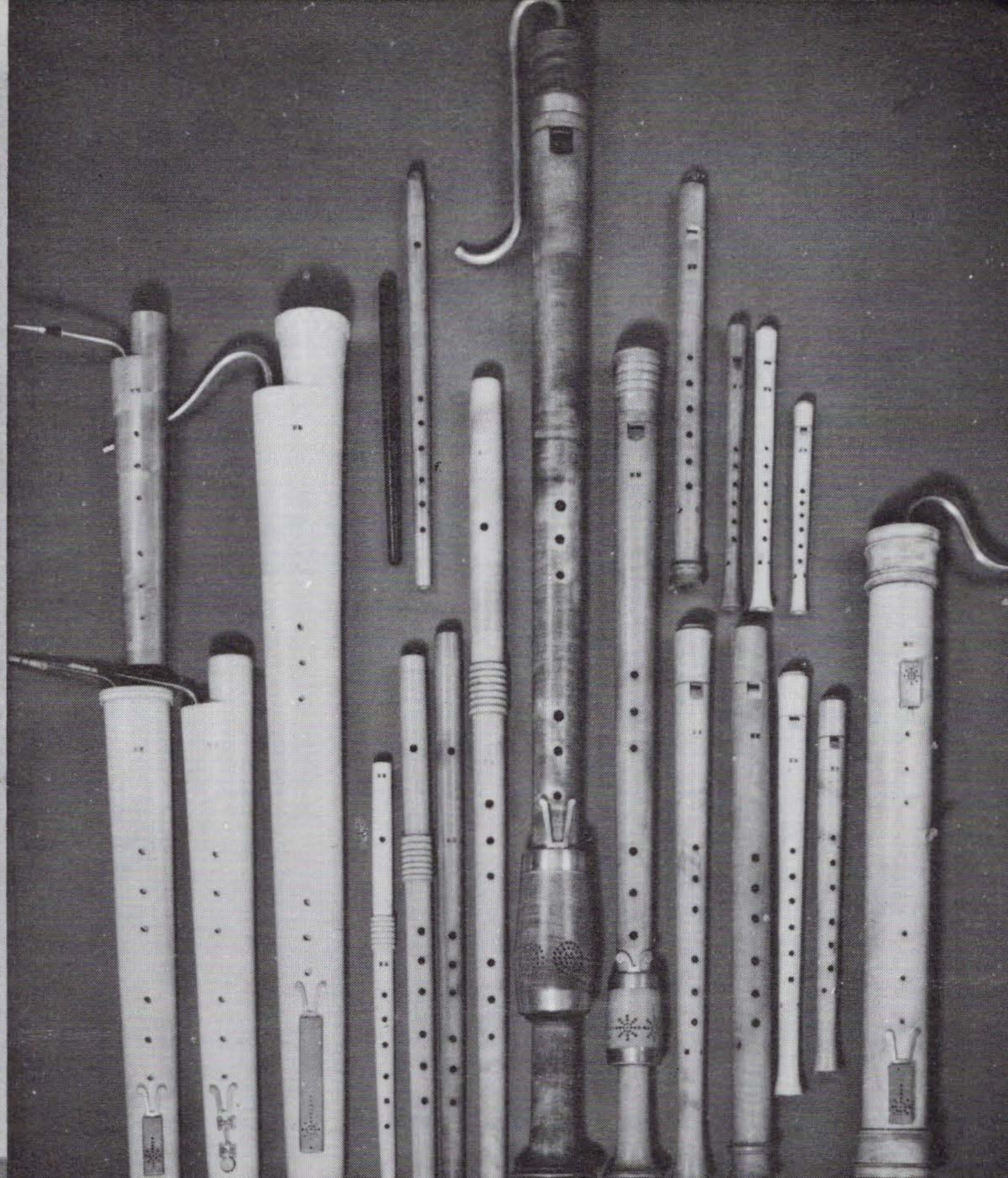
*Dolmetsch* hand-made wooden recorders are exceptionally strong in the low register. They are the most powerful I have played and are therefore more suited to solo sonatas and concertos than to consort music. In a trio sonata for recorder, oboe and continuo, for instance, a Dolmetsch recorder would probably hold its own with the oboe more successfully than any other make. The windway is large and uses up quite a lot of breath, so be warned. You will not play a Dolmetsch concert recorder well if your breath control leaves something to be desired. The waiting list is approximately eighteen months.

*Coolsma* recorders have different characteristics. Their very refined tone is not as loud as the Dolmetsch, and the windway is much narrower, nearer to that on original 18th-century instruments. This means your breath lasts much longer and the pitch of each note will be more stable with changes in breath pressure. The bottom notes are rather weak but the top notes are clear and accurate. They have an individual sound—unmistakably that of recorders and not flute-like in tone. The best Coolsma instruments are very fine and Frans Brueggen has made a number of recordings with them. The waiting list is at present quoted as three years.

*Rottenburgh* recorders made by the German firm, *Moeck*, are specially designed by Friedrich von Huene after an original baroque recorder by Jean-Hyacinth Rottenburgh. They are less expensive than Dolmetsch and Coolsma instruments but the standard is high. Intonation is good and they are handsome to look at. Tone varies according to the various types of wood used. The least expensive models are made from tuju and maple. This has a soft sweet sound. Plum is very light to hold and also has a small but sweet sound subtly different from maple. Palisander (one of the rose woods) is harder and produces a heavier, bolder sound. It is less sweet than maple and plum and is more expensive, but its powerful tone can offer more chances to play expressively than the lighter weight woods. The most expensive Rottenburgh recorders are made from black grenadilla. The tone is more refined than palisander, though not quite as powerful. It is impossible to describe in words the differences in sound these recorders produce. I merely hope you will have the opportunity to sample them yourselves. There is no waiting list for Rottenburgh recorders. They can be obtained from Musica Rara and Alfred Kalmus (Universal Edition) in London and from The Early Music Shop in Bradford. Incidentally, Musica Rara and The Early Music Shop probably have the best selection of recorders in this country.

I do not like the look of *Heinrich* recorders. They are too glossy and





Left: *Copy of Virdung recorder by Horace Fitzpatrick, Dolmetsch treble (satinwood and ivory), Rottenburg treble by Moeck (palisander and ivory), copy of Bressan treble by Coolsma, sounding at old pitch, Kung tenor (from the author's collection)*
Right: *Instruments by John Cousen, including renaissance recorders*

the thinly-coated varnish tends to become easily chipped and worn away in places. However, looks are not everything and one of the finest trebles I've played is a Heinrich which cost only about £15. The best Heinrich trebles have exceptionally full sweet tone and are capable of producing very expressive sounds. The windways never seem to block up even when new or in cold weather, and relative intonation is often as good as the most expensive recorders. Unfortunately the trebles (I have not much experience of others in the range) are sharper than A = 440. When warm, they are about 444. However, if you find a really good Heinrich (and like all makes of recorder they can vary quite considerably) they are about the best value on the market. Remember that your keyboard instrument needs to be very slightly sharp.

One final point in favour of Heinrich trebles is that their full-bodied tone will not be so easily swamped by harpsichord and gamba or cello. It is a disappointing fact that some recorders which sound pleasant when played solo, do not sound half as well in combination with continuo instruments. Sometimes the good characteristics seem to get swallowed up by the other instruments and the faults remain clearly heard! For instance, a recorder may have a clear unbreathy sound with a slight edge to it when played by itself, which brings it nicely into focus. In combination, it little matters that the tone is without breathiness, because the other instruments would hide this anyway. On the other hand, a gamba and keyboard can soak up the sound of a reedy recorder and leave it sounding too thin. If a Heinrich recorder has a fault it is likely to be very slightly breathy. This will be hidden by the other instruments in a sonata but the

full round tone will not be spoilt. If an instrument's fault is disguised in performance and its virtue emphasised, this is obviously greatly in its favour. Heinrich trebles are voiced so that they rarely produce a squeak even if a tongued semiquaver passage is attacked with more enthusiasm than wisdom.

*Küng* recorders seem to vary more in quality than any of the other makes so far discussed. They are not terribly expensive; a good one is certainly a good buy. I recently bought a Küng tenor with an exceptionally pleasing and individual tone for only £21, considerably less than the price of most good quality trebles. I have tried a number of their trebles with much more common-place tone coupled with difficult intonation problems. On the other hand, a pupil of mine at this year's summer school in Southend played a Handel sonata with perfect intonation on a Küng treble. This instrument was as well in tune as you are ever likely to find. The motto, obviously, is to choose with care.

*Fehr* recorders are expensive and of high quality. They are used by the distinguished recorder player, Hans-Martin Linde. I particularly like their descants which have very pure sweet top notes. The sopraninos have good intonation (difficult to achieve in tiny instruments). Prices vary according to the type of wood used, such as pear, African nutwood, boxwood, Brazilian rosewood, palisander and grenadilla—no mean choice. Fehr recorders can be obtained in this country from Musica Rara.

*Friedrich von Huene*, in addition to making standard baroque-type recorders, makes specific copies of a Denner treble (*c.*1720), both in boxwood and ivory. I have one on order but have never yet had the chance to play one. Frans Brueggen has recorded the Sonata in D minor by Anne Danican-Philidor using von Huene's copy of the Denner and a gorgeous sound it makes. He also makes a copy of a Denner ivory sopranino and a Terton descant fitted with ornate silver rings. Recorders by von Huene are of the very highest standard—and of the highest price.

*Mollenhauer* recorders come in various price ranges and types of wood, with or without ivory rings. They are voiced to sound mellow and sweet and represent good value for money. Matched pairs of descant and treble can be obtained in a special case from The Early Music Shop. I find the tone of their sopraninos the best of any make. They are neither piercingly shrill on the one hand nor weak and insipid on the other. They cost only a few pounds. Try several if you can. Intonation can be tricky to handle on some.

*Richard Palm* is a young recorder maker from the von Huene workshop, now branching out on his own. His standard of craftsmanship will presumably be high and, judging from correspondence, he is painstaking and knowledgeable. He is now taking orders for copies of the Oberlender treble recorder in the Leipzig Museum. This is at old pitch (i.e. slightly more than a semitone lower than modern pitch). At the moment his waiting list is months, not years. He hopes to keep the price under $300 at first.

## Testing intonation

When testing instruments for intonation, there are certain notes which tend to be problematic. For example, the fourth note from the bottom (F on a C instrument; B♭ on an F instrument) is sometimes sharp and its octave flat. The note a semitone higher (F♯ on a C instrument; B♮ on an F instrument) is frequently sharp and its octave too sharp. Top B♭ on a C

instrument (or E♭ on an F instrument) can be too sharp and may require an additional half hole covered to bring it down to correct pitch. If this is necessary, it can increase the technical difficulties of some passages too much for comfort. It is important to test octaves on recorders to see if they agree. What must be avoided like the plague is an instrument which plays, for example, a flat A in the bottom octave and a sharp A in the top. Nothing can be done to correct this. Nor can its reverse problem be solved, i.e. a sharp A in the bottom octave and a flat A in the high octave. 'Opposites' cannot be cured, but if faulty intonation is 'similar', i.e. a note is flat in *both* octaves or sharp in *both* octaves (and in other ways it is an admirable instrument which you would like to buy) then a cure can usually be found for the sick note.

## How to correct intonation

A note which is too sharp can be flattened by making the nearest open hole smaller. Try partly covering the nearest open hole with the appropriate finger until the correct pitch is reached. Now try the octave to see if this is also in tune. If so, you know that it is safe to buy this instrument and deal with this one problem when you get the instrument home. It would also be necessary to try nearby notes with the hole partly covered in the same way, to see if their intonation is still good, before buying the instrument. Assuming all is well, once you get the instrument home, look carefully to see how much the hole needs to be covered by your finger to bring it down to correct pitch. Then use sellotape to cover the hole to the same degree. Now play the recorder for ten minutes or so, testing the effectiveness of the sellotape. If the note has grown too flat, uncover the hole slightly. If it is too sharp, cover it more. When you have got it just right, you can remove the sellotape and fill in the hole with an equal amount of invisible glue, such as Clear Bostik. If you want to remove it for any reason, it can be picked out with a needle and will not harm the wood.

A note which is flat in both octaves needs the reverse treatment. The nearest open hole needs to be enlarged with a round file. This needs great care because if you go too far you will have to go back on your tracks and fill it again with Clear Bostik!

It is easier to flatten a note than to sharpen it. If you are dubious about making such radical changes to a recorder, you might start by experimenting on an old cheap wooden descant. Expensive instruments should not require this sort of treatment but even the best recorders sometimes benefit from a tiny addition of glue in one of the holes. This is because we all blow differently and vent the thumbhole to different degrees because of the various sizes and shapes of thumb. A tiny difference in the venting of the thumbhole can make a noticeable difference to the pitch of notes in the second octave. A fine maker does his best to produce an instrument to suit 'average man'. Sometimes we have to help him a little to suit the individual.

*Postscript*

Horace Fitzpatrick has begun work on copies of the Virdung recorders. I have in my possession a recorder in F (see photograph). It is necessary to blow them almost as hard as crumhorns! They produce a very loud penetrating tone with a very marked 'chiff'. I look forward to sampling the larger recorders when they become available.

## Instrument prices

In conclusion I shall quote the approximate prices of various instruments mentioned in this article. There have been substantial increases in some makes of recorder since the list published in *Early Music* (July 1973).

## Renaissance recorders (wide-bore)

MOECK

Descant £14.90, treble £25.02, tenor £68.97, bass £132.66.

HOPF

Garklein Flötlein £10.73, sopranino in A, G, E or D £10.73, descant in C, B♭ or A £10.73, treble in F, G, E, E♭ or D £17.36, tenor in C, D, B♭ or A £37.26, bass in F £56.46.

VON HUENE

Sopranino £44, descant £44, treble £68, tenor £108, bass in F £240, bass in C £480, basset £200.

JOHN COUSEN

| | Maple/Sycamore | Pear | Rosewood/Satinwood | Boxwood |
|---|---|---|---|---|
| Sopranino | — | £18.20 | £20 | £23 |
| Descant | — | £22.50 | £25 | £28 |
| Treble in F or G | — | £30.00 | £37 | £40 |
| Tenor in C | £52 | £60.00 | — £70 | £80 |
| Basset in F | £87 | £97.00 | — £92 | — |
| Quart Bass in C | £175 | — | — — | — |
| Great Bass in F | £300 | — | — — | — |

BÄRENREITER

Nothing available at the moment. It is hoped that production will eventually begin and The Early Music Shop already has them on order. Every additional name on the list might help get things moving.

## Baroque recorders (narrow-bore)

DOLMETSCH

| | | | |
|---|---|---|---|
| Sopranino | £33.00 | Treble | £50.60 |
| with ivory mouthpiece | £47.30 | with ivory mouthpiece | £77.00 |
| with ivory mouthpiece and rings | £49.50 | with ivory mouthpiece and rings | £82.50 |
| | | Tenor | £52.80 |
| | | with ivory mouthpiece | £82.50 |
| Descant | £37.40 | with ivory mouthpiece and rings | £94.60 |
| with ivory mouthpiece | £53.90 | Bass | £104.50 |
| with ivory mouthpiece and rings | £62.70 | Great Bass in C | £165.00 |

COOLSMA

Prices on application, Hans Coolsma, Nederlands Blokfluitcentrum, Oude Gracht, 305, Utrecht, Holland.

ROTTENBURGH (Moeck)

| | Tuju | Maple | Plum | Rosewood | Grenadilla |
|---|---|---|---|---|---|
| Sopranino | £9.07 | £14.30 | — | £22.71 | £27.17 |
| Descant | £5.94 | £13.91 | £20.90 | £27.83 | £34.70 |
| Treble | £16.60 | £25.02 | £37.56 | £50.21 | £62.67 |
| Tenor | £31.96 | £44.66 | — | £64.35 | — |
| Bass | £71.72 | £95.64 | — | £72.21 | — |
| Great Bass | £165.55 | — | — | — | — |

HEINRICH

Meister Range: Sopranino £6.95, descant £7.88, treble £17.32, tenor £21.86, bass £61.26. Royal baroque range: Sopranino £4.80, descant £5.69, treble £14.98, tenor £17.83, bass £38.13.

KÜNG

| | Standard | Masterpiece | Masterpiece plus ivory fittings |
|---|---|---|---|
| Sopranino | — | £14.00 | — |
| Descant | £10.58 | £13.11 | £29.44 |
| Treble | £21.00 | £31.05 | £50.94 |
| Tenor | £31.05 | £44.85 | £55.43 |
| Bass | £49.00 | £60.95 | £79.00 |

(The bass is not available with ivory mouthpiece—only thumbhole and rings.)

FEHR

| | Model II |
|---|---|
| Sopranino | Pear £18.95, African nutwood £22.50 |
| Descant | Pear £17.00, African nutwood £24.52 |
| Treble | Pear £28.95, African nutwood £47.25 |

| | |
|---|---|
| Tenor | Pear £72.30, African nutwood £90.95 |

Model III

| | |
|---|---|
| Sopranino | Boxwood £25.40, Grenadilla £32.75 |
| Descant | Boxwood £31.65, Grenadilla £49.05, Palisander £34.50 |
| Treble | Boxwood £75.50, Palisander or bubinga £84.50, Grenadilla £114.70, Brazilian rose £114.70 |
| Tenor | Boxwood £98.00, Palisander or bubinga £113.10 |
| Bass, two keys | Pear £157.42, African nutwood £175.10, Bubinga or palisander £202.40 |

VON HUENE

Sopranino: rosewood $110; Extras. Ivory mouthpiece $15, Ivory end ring $8, In grenadilla $10, in three pieces with two ivory rings $20.

Descant: rosewood double holes, three pieces, two ivory rings $110. Extras: ivory mouthpiece $20, ivory endring $10, grenadilla $10.

Descant in ivory $200.

Treble in rosewood (double holes, two ivory rings) $170. Extras: ivory mouthpiece $30, ivory endring $15, grenadilla $20.

Treble in ivory $350.

Tenor rosewood (two brass keys, two ivory rings) $260. Extras: two keys in silver $25, ivory mouthpiece $35, ivory endring $20, in grenadilla with two silver keys $50.

Bass in maple or pear (three ivory fittings, strut, five keys in brass) $500. Extras: seven keys in brass $45, five keys in silver $45, seven keys in silver $90, in rosewood $50.

Great bass in maple (three ivory fittings, strut, nine brass keys) $600.

Contra bass in maple or mahogany (nine brass keys) $1,200.

Von Huene Specific Copies: Denner treble in boxwood with case in old or modern pitch $350. Denner Sopranino in ivory (old pitch only) $250. Terton descant in boxwood or grenadilla (modern or old pitch) $350 (without the ornate silver rings $250).

MOLLENHAUER

| | Grade I | Grade II | Grade III | Grade IV—ivory rings |
|---|---|---|---|---|
| Sopranino | — | £5.52 | £7.83 | — |
| Descant | £4.37 | £6.78 | £14.49 | £17.88 |
| Treble | £11.78 | £15.81 | £33.00 | £45.36 |
| Tenor | £19.20 | £25.42 | £43.12 | — |
| Bass | £49.70 | £61.98 | — | — |
| Great Bass | — | £85.90 | — | — |

N.B. Grenadilla add 10%.

RICHARD PALM

Prices on application for copies of the Oberlender treble recorder at old pitch—41 Delle Avenue, Boston, Massachusetts 02120, U.S.A. (probably between $200-$300).

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# The Roessler recorder

## K. J. SAYERS

Over the past year or two there has been a very welcome development in the world of recorder-playing. Without entering into a discussion of, or taking sides in, such questions as Frans Brueggen's style or the 'do-it-yourself' advice from Alec Loretto and others, it is possible to regard them as differing aspects of the same development—a desire for greater flexibility in the instrument itself and more expressiveness in music-making. This is to be welcomed, even if, as with all new approaches and experiments, there will doubtless be exaggeration and subsequent provocation and opposition in the one direction, and some (possibly costly) failures and set-backs in the other.

There are, of course, natural limits, imposed by the characteristics of an instrument, and to push beyond these may destroy those very qualities which make up its charm. But first one must be certain that any limits are indeed the true ones before accepting and coming to terms with them. And in my opinion we have long been drawing the boundaries of our instrument narrower than need be. To be sure, the recorder, with its fixed sound-generator, can never achieve the dynamic range and pitch control of, say, an oboe or clarinet, even with cunning use of that 'sleight of hand' which belongs to the technique of the advanced recorder player—shade- and slide-fingering, alternative fingerings, variation of articulation, etc. The very existence of these 'tricks' (a full discussion of which can be found in A. Rowland-Jones' *A practice book for the treble recorder*) indicates the desire of

recorder players to set the limits of their instrument as widely as possible. However, it sometimes seems that too much attention can be given to this side of technique (at times demanding considerable finger acrobatics) simply because most modern recorders, even expensive ones from reputable makers, are basically 'unexpressive' and 'inflexible' through faulty design.

The demand for relatively cheap instruments in plentiful supply has led to methods of manufacture which are detrimental to maintaining (or reproducing) the recorder's original characteristics. Alec Loretto has dealt at length with windways, flat, arched, and hollowed out (*RMM* March 1973, *EM* April, July, October 1973). Of at least equal importance, however, is the cutting of the finger holes—which on modern recorders tend to be relatively large and cylindrical, whereas on most of the existing good original specimens they are smaller and conical, i.e. undercut. This, in my experience, produces a greater evenness of tone throughout the register, and, in conjunction with a hollowed-out windway, a much wider dynamic range through breath pressure alone, without immediate intonation problems.

I am thus pleased to be able to report that there is a maker who is managing to produce such recorders for discriminating players at civil prices and delivery dates. Over the last year I have been able to play and test these instruments from the workshops of Heinz Roessler in Heide, a small town in Schleswig-Holstein, W. Germany. A few years ago he and his small team set out to find and copy an extant original recorder in good condition, and then attempt to produce also a model at modern pitch based on the original. They chose an instrument by I. W. Oberlender (1681-1763) of Nuremberg, a town famous for its craftsmen, where this recorder, as well as others by Oberlender, is preserved in the German National Museum.[1]

I possess a Roessler copy of this low-pitch instrument, a real gem: a full, rich, mellow tone; free-speaking and homogeneous throughout the whole register; and very 'expressive'—a good degree of dynamic variation at steady intonation being attainable. By adhering to those former principles of recorder-making mentioned above, Herr Roessler has managed to retain to a large extent these desirable qualities of the original in an instrument brought up to modern pitch (actually A = 442, the present European tendency). He has also added double holes for F and G, though one may have single holes if wished. The modern pitch model is perhaps a little more incisive in tone than the original (probably caused by the shortening and narrowing necessary to raise the pitch), but with both, the tone carries extremely well and is able to hold its own against modern flutes, oboes, or violins in trio work. Not only a pleasure to play and hear, the Oberlender recorders are also a delight to the eye with their simple elegant form, enhanced by the attractive woods —palisander, rosewood, olive, ebony, and box when available. The wood is left as natural as possible, unvarnished, merely lightly impregnated on the outside. Rings and bushing will be added if required, although ivory is becoming increasingly scarce and expensive.

This, then, is the Roessler 'Original-Baroque' Oberlender recorder, which is attracting considerable attention here, from the public and the critics as well as from players. The treble and descant are in steady production and that of the tenor is also under way (the original instrument is in c sharp, i.e. d in the 18th century, and is thus a 'voice flute'). Although Herr Roessler and his team use the advantages of modern technology as far as possible to speed production, readers will appreciate that with recorders of this sort much more work must be done by hand, and that delays in delivery may occur if standards are to be maintained—I was quoted 4-6 weeks. Prices for 1975 are: descant DM216 (ca. £32), treble DM322 (£52); tenor DM350 (£56); instruments in low pitch cost about £5 more, and ivory trimmings about £20 extra for the descant and £35 for the treble.[2]

Also worthy of mention are the middle ranges of Roessler recorders, the 'Master-Baroque' in natural pear wood or maple (varnished) at DM110 (£18) for the treble, and exotic woods as for the Oberlender at DM210 (£35) for the treble. These are 'normal' recorders, but display a high standard of workmanship, with a clear tone and excellent intonation. I recommend for my pupils those in pear or maple as being particularly priceworthy.

During a recent visit to England I discovered Roessler recorders of this type at The Early Music Shop, Bradford, and at Musica Rara, London. It is to be hoped that these shops will soon increase their range. For readers who wish to deal directly the address is: H. Roessler, D 2240 Heide in Holstein, Postfach 1648, W. Germany.

[1] Ekkehart Nickel: 'Der Holzblasinstrumentbau in der Freien Reichsstadt Nürnberg', in *Schriften zur Musik*, Bd. 8.
[2] Prices in sterling in round figures according to the rate of exchange at the time of writing (July 1974).

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# Playing the serpent

ALAN G. MOORE

The serpent must surely rank as one of the weirdest of all wind instruments to have been invented. Today, musicians and musicologists look upon its existence as a joke and express amazement and amusement that anyone could ever have played music on it. Even during the high point of its artistic life—the early part of the 19th century—critics such as Hector Berlioz and Alexandre Choron cried out for its banishment from the face of the earth. However, it enjoyed a life of more than two and a half centuries and functioned in a number of important areas. In order to remain faithful to the music, to composers' intentions,

and to authentic performance, it is necessary to use the serpent in its rightful capacities. Thus, the need for serpentists.

Potential serpentists must first know which serpent they are playing. 'Serpent' usually refers to those instruments having a double-S shape. However, some writing—particularly German—uses 'serpent' to refer to an instrument more commonly and correctly known as the Russian bassoon. Similarly, the French *buccin* is sometimes referred to as a serpent. These, however, are not true serpents and are not treated in this discussion. Also, improved serpents such as the serpent-militaire, serpent-Forveille, serpent-cleide, and ophimonocleide are not treated here, although many of the principles can be applied to these other instruments.

Normal serpents fall into several categories—English, French, those with keys, and those without. It is important to keep these distinctions in mind since to some degree they affect fingering and methods of holding the serpent. The French serpent is not as symmetrical in design as the English one and does not have posts between each of the three upper folds as does the English model. Both can be held in the vertical position. This is the position I favour and recommend since it gives added security and balance to the instrument. If the serpent has keys and the serpentist wishes to use them, he should adopt a sideways position. Other positions have been suggested but are either too specialized or completely impractical to be considered in this discussion.

Producing a good sound is the first and foremost aspect of playing the serpent. Each of the early tutors stresses this and discusses the necessity of mastering this aspect of playing above all else. In order to attain a good sound, the serpentist must understand what good serpent sound is. It need not resemble that of a 'great hungry or rather angry Essex calf'.[1] Serpentists must dismiss 'from their minds any thoughts that serpent sound should resemble that of tuba or trombone. Serpents have rather mellow sounds, somewhat airy, and not unlike those of bassoons. When played at soft to moderate levels of loudness, the sound is not at all displeasing to the ear and becomes a harsh squawk only when its level of loudness is pushed beyond its musical capabilities.

Anyone who has played a brass instrument or who can develop a cup-mouthpiece embouchure can play the serpent. Tuba players and trombonists have considerable advantage in that the mouthpiece sizes of their instruments are similar to that of the serpent; however, others can make necessary adjustments quickly. In serpent playing everything depends upon embouchure and accuracy of the ear. The serpentist should develop the ability to play tunes on his lips alone or with his lips and the mouthpiece. Mersenne recognized this need as early as 1636: 'The same intervals are performed with the mouthpiece alone as with the whole serpent . . . From this it can be concluded that these pitches depend more on the manner in which the wind is pushed than in the length of the instrument or the opening of the holes'.[2] This practice is particularly advantageous for developing good sound, clean attacks, good articulation, and accurate intonation.

Good tone quality is achieved by buzzing air through the lips and applying proper force to each note. In Gossec we read:

> In all the instruments of the genre of cornettos, execution depends primarily upon the embouchure . . . A good embouchure is the result of careful and attentive study . . . For the first exercise on the serpent, we remove the crook from the instrument and attach the mouthpiece in a proper manner, then we begin to articulate sounds and scales; this preliminary work, repeated during some occasions, gives security to the lips and cleanliness to the articulation . . . All the sounds which are formed on the instrument must be produced in advance in the mind, and if it happens that the interior sentiment be false, the realized sound would be thus also . . . Equality of the voice of the instrument is the result of all the conditions which one must reunite in order to have a good tone quality.[3]

Hardy wrote, 'we invite those who wish to play the serpent well to render their sounds absolutely evenly, which is rather difficult on the instrument because the middle sounds are naturally more sonorous'.[4] Hermenge agreed by stating that 'one of the greatest difficulties which students experience in beginning the serpent is to play it correctly . . . Good execution depends upon the accuracy of the ear. It is that which governs the lips: and it is by the assistance of the latter and the aid of the tongue that we produce the sound'.[5]

My own experience with the serpent substantiates this. Unless I have secured each pitch in my mind, any hope of playing the desired pitch is out of the question. Each note requires its own special force, and there is no pattern of force from one note to the next. Often the proper amount of force will change from day to day or even from morning to night, depending upon such factors as weather, acoustics of the room, and instrumentation of the ensemble. The lowest pitches are particularly difficult to sound because one must relax the lips sufficiently in order to produce the proper pitch. Since the instrument provides very little

natural resistance, it is easy to overblow and produce nothing. Middle- and high-register pitches are more easily sounded because the instrument speaks better in these registers, and it is easier to produce pitches in these registers using only the lips.

Each serpent requires a fingering pattern indigenous to that particular instrument. Fingering charts act only as guidelines to proper fingering and each player must use his ear to improve upon them, both with regard to proper pitch and to good tone quality. Referring to his fingering chart, Hardy wrote, 'we have indicated . . . the most used and convenient fingering; however, one must not conceal the fact that this alone is insufficient; one must have a very accurate ear, because many notes can only be made through the movement of the lips'.[6]

I had to establish different fingering patterns for each of the serpents with which I have worked. With my present instrument, both F and G in the middle register respond best using the same fingering and changing pitch only through the movement of the lips and a change in lip pressure. The highest register is the most difficult to conquer and changes every time I play in it.

Furthermore, it is necessary to analyse, carefully, fingering charts within the framework of contemporary practice. It has often been reported that French and English serpents differed from each other with respect to their fundamentals and fingering patterns, the French considering all holes covered as D and the English considering all holes covered as C. One English fingering chart dating from the end of the 17th century gives C as the fundamental. However, serpents used in England at this time were either imported from France or direct copies of French models. There was no basic difference between instruments in these two countries. Also, it is evident that the French considered the serpent to be a transposing instrument written in B flat. Hermenge wrote that 'if he [a serpentist] does not find a part written for the serpent, he can play on the part of the second bassoon or of the trombone. But . . . it is necessary to transpose one tone higher'. Berlioz confirmed this proposition when he wrote that 'the serpent is in B flat; consequently, it is necessary to write it one tone higher than concert pitch, as with the ophicleide in B flat'.[8] Pitches given in fingering charts below the fundamental are obtainable only by relaxing the lips to the proper degree. These and pitches listed above $A^1$ should be disregarded for practical application. I have never seen pitches written higher than $A^1$ or lower than CC in even the most virtuosic solo studies of Hermenge, Hardy, Gossec, or Métoyen. In fact Métoyen gives warning to students that they are playing serpents and not imitating trumpets.

Two techniques have been suggested for obtaining chromatic tones; that of fork-fingering and that of half-stopping. Strong opinions have been voiced to justify each approach. Some fingering charts advocate using one method while other charts advocate the other method. Some charts give both. My experience is such that each serpent requires an individual solution which is comfortable to the player. Also, the demands of the music may influence the serpentist's choice at any given moment.

I suggest that serpentists follow the guidelines of the English fingering charts and consider C to be the fundamental. Composers who wrote serpent parts in orchestral or wind-band compositions apparently considered the instrument to be non-transposing since all the serpent parts I have seen, even those in French opera scores, have been written in concert pitch. This, also, eliminates the necessity for transposing bassoon or other music usually written in concert pitch. This practice seems to contradict the theory of Berlioz and the professors of serpent at the Paris Conservatory. However, I can only conclude that French serpentists, who were thoroughly trained in transpositional techniques for church playing, took their parts and automatically transposed them to fit their fingering system.

Articulation is discussed by all the writers. Generally, they all stress that the same manner of articulation should be employed as would be employed on any cup-mouthpiece wind instrument. Gossec explains the philosophy behind good articulation:

> The action of the tongue employed as a valve in the emission of breath alone determines the articulation; without the stroke of the tongue the execution would be clumsy, loose, and monotonous, they give not only force and cleanliness to the sounds, but also have the advantage of sparing the means of the executant, by allowing to go out of the chest only the volume of air necessary for the articulation of each sound.
>
> We imagine that in economizing the physical means we prolong the duration, something generally important to those who devote themselves to the study of wind instruments, but particularly so to those who study the serpent because of the size of the tube.
>
> In giving the stroke of the tongue we articulate the syllable *dou* for legato sounds and that of *tou* for detached sounds.[9]

With practice, I have found it possible to use any of the articulations on the serpent that I normally use on the tuba. Double and triple tonguing are difficult, but they can be used to clarify dance and metrical

patterns and to add rhythmic interest to the music. However, I must stress that the serpentist must soften his *dou* or *tou* and not expect the same degree of crispness as he would on the trombone or tuba.

Another aspect of serpent playing, according to the 18th- and 19th-century tutors, is the proper interpretation of the trill. Except for the final cadence, Gossec discouraged its widespread use. 'It is very difficult to make other trills on the serpent, the nature of the instrument opposes it, its character and the lowness of its fundamental render them useless.'[10] Hermenge wrote that 'the bass instruments are, in general, little susceptible of making the notes of *agrément*; and the cadences find themselves rarely employed by the serpent'.[11]

My own experience confirms the fact that certain ornamentation can be executed. Some trills speak well and can be performed rapidly; others need to be performed more slowly. The mordent can be played between practically any two pitches, and a *groppo* can be appended, with ease, to almost any trill. Generally speaking, trills utilizing natural half-steps are more easily performed than those employing accidentals. I have found that the F-sharp to G trill and that of C-sharp to D to be the most difficult of all to play.

These are the areas in which serpent students should concentrate their efforts, as discussed in the various tutors. Some tutors are complete and treat all of the topics as we have done here. In addition, some discuss the proper role of the serpent in church. Other tutors contain only a fingering chart and brief comments or musical excerpts, forcing the serpentist to fend for himself.

Serpentists are encouraged to obtain several of the complete tutors. In addition to discussing the major topics, each contains graded exercises, solos, and duets. However, in the absence of serpent études, the serpentist should call upon his skill and imagination to draw material from the universal body of music or to develop his own materials. Opera arias, in particular, provide excellent material for developing sound, intonation, articulation, and a lyrical approach to the instrument. Less technical skill was demanded from serpentists than would be expected from present-day tuba players, and the required size of sound was smaller than would be required in the modern orchestra.

STOLEN AT AMSTERDAM 19 August 1974. Viola da gamba, made in 1973 by R. Passauro, Wolfshaege, 3053 Huldenberg, Belgium. The fingerboard and the tailpiece are decorated with inlay designs, that on the tailpiece being the staff of Mercury. The wooden case is painted in dark green and black. If seen or found please contact immediately Miss A. C. Pecher, 68 Van Putlei, 2000 Antwerp, Phone 031/38 31 09, Anvers, Antwerp.

*Complete Tutors*


Gossec, François (*et al.*). *Méthode de serpent, adoptée par le conservatoire*, 1812. (Bibliothèque nationale and University of California at Berkeley, Music Library.)

Hardy, Alexandre. *Méthode de serpent* (n.d.). (Bibliothèque nationale and British Museum [h. 3878.e].)

Hermenge, M. C. *Méthode pour le serpent ordinaire et à clé.* (Bibliothèque nationale [L. 10.106].)

. *Méthode élémentaire de serpent ordinaire et à clé.* (British Museum) 1817. The same as previous with different title.

Métoyen, Jean Baptiste. *Méthode de serpent.* (Bibliothèque nationale [Ms. 10228].)

Schiltz, (?). *Méthode complète et raissonnée de serpent.* (Bibliothèque nationale [Cn. 1].)


*Other Aids*


Callcott, John Wall. 'Serpent', in *Dictionary of Music.* (British Museum [Add 27681].) Especially important for fingering chart according to English system.

*Gamme du serpent pour apprendre à jouer sans maître.* (Bibliothèque nationale [A 248(2)].)

Métoyen, Jean Baptiste. *Etude du serpent.* (Bibliothèque nationale [Ms. 10024].)

*Tablature ou gamme facile pour apprendre à jouer du serpent.* (Bibliothèque nationale [Cn. 4].)


FOOTNOTES

[1] Charles Burney, *The Present State of Music in Germany, The Netherlands, and United Provinces*, 2nd ed. (London, 1775), p. 36

[2] Marin Mersenne, *Harmonie universelle: The Books on Instruments*, trans. Roger Chapman (The Hague, 1957), p. 353

[3] François Gossec, (*et al.*), *Méthode de serpent adoptée par le conservatoire* (Paris, 1812), p. 3

[4] Alexandre Hardy, *Méthode de serpent* (Paris, n.d.), p. 5

[5] M. C. Hermenge, *Méthode élémentaire de serpent ordinaire et à clé* (Paris, [1817]), p. 6

[6] Hardy, p. 4

[7] Hermenge, p. 21

[8] Hector Berlioz, *Grand traité d'instrumentation et d'orchestration modernes* (Paris, 1844), p. 230

[9] Gossec, p. 7

[10] Gossec, p. 6

[11] Hermenge, p. 8


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# Giovanni Gabrieli

## A GUIDE TO THE PERFORMANCE OF HIS INSTRUMENTAL MUSIC

CLIFFORD BARTLETT
PETER HOLMAN

*Sometimes there sung sixteene or twenty men together, having their master or moderator to keepe them in order; and when they sung, the instrumentall musitians played also. Sometimes sixteene played together on their instruments, ten Sagbuts, foure Cornets, and two Violdegambaes of an extraordinary greatness; sometimes tenne, sixe Sagbuts and foure Cornets; sometimes two, a Cornet and a treble violl. Of those treble viols I heard severall there, whereof each was so good, especially one that I observed above the rest, that I never heard the like before. Those that played upon the treble viols, sung and played together, and sometimes two singular fellowes played together upon Theorboes, to which they sung also, who yeelded admirable sweet musicke, but so still they could scarce be heard but by those that were very neare them . . . At every time that every severall musicke played, the Organs, whereof there are seven faire paire in that room, standing al in a rowe together, plaied with them . . .*

This well-known passage, taken from the *Crudities* of Thomas Coryat describes a performance at the Scuola di San Rocco on the Feast of San Rocco, 16 August 1608. It is by far the best and most detailed account of Venetian concerted music during the period of Giovanni Gabrieli that we have, and when supplemented with account books, the evidence of the music itself, and other sources, gives us a most accurate picture of exactly how his music, and that of his Venetian contemporaries, should be performed. We feel that it is most important that this detailed information should be as widely known as possible, in order to correct the widespread, but totally mistaken, impression that Gabrieli and his colleagues could not make up their minds how their music was to be performed, and that it is the duty of the modern performer to decide for them. In fact, all the evidence shows that Gabrieli took great care with the scoring and layout of his music, and when he failed to provide indications, it was because he considered them too obvious to require comment. This is not to say that early 17th-century composers did not permit other choir directors to use their works as they wished, and we have no evidence that Gabrieli was exceptional in his. Such rearrangement or rewriting would have been done, naturally enough, according to the taste of the period. It is our duty to try to uncover that taste as accurately as possible. Now all this may seem unnecessary for the reader of *Early Music*, who presumably accepts the premise that music sounds better when performed according to

*Salon Superiore at the Scuola di San Rocco*

the intentions of the composer, but as most concert performances and virtually all recordings conflict so startlingly with what we set out below, the point still seems worth making. We have analysed the Coryat passage, and checked it with surviving papers at the *Scuola di San Rocco* (as published by Denis Arnold) which contains records of fees paid for this performance, and with other sources. Our conclusions, based partly on these sources and partly on practical experience, are set out under separate headings. These can be used as tentative rules for performing this music, though we must emphasize that the evidence is suggestive rather than conclusive, and exceptions can usually be found (as for most rules!).

## Size of ensemble

It seems quite clear that the ensemble was a small one. Coryat mentions twenty singers and twenty-five instrumentalists, of which seven were merely playing organ continuo. With this ensemble, all but the very largest polychoral works, such as the twenty-two part Sonata XX from Gabrieli's 1615 collection, could have been performed. Table IV, an analysis of motets by Gabrieli with specified scorings, shows that the ensemble need not have been that large; eight instrumentalists will suffice for most of these. This table also reveals that the proportion of voice parts to instruments often favoured instruments. 'Surrexit Christus' from *Sacrae Symphoniae* II (1615), for instance, appears to be scored for three solo voices, two cornetti, two violins, four trombones and continuo.

## The ensemble

The instrumental ensemble for large-scale performances in Venice during the first decade of the 17th century seems to have consisted largely of cornetti and trombones, supplemented by a few violins/violas and occasionally a bassoon (fagotto). These were accompanied by plucked instruments, such as theorboes and chitarrones, and by as many as seven organs, supported by bass string instruments. Recorders and

shawms were never specified by Gabrieli, but are clearly listed in the descriptions of performances and the official accounts of payments. The bassoon is only specified for one piece ('Jubilate Deo à 10', 1615), but virtuoso bassoon parts appear in Venetian sonatas soon after Gabrieli's death, so it is reasonable to assume that the instrument was available. Trombones (Sackbutts) were used in very large numbers: they seem to have taken nearly all the low pitched parts. 'Canzon Quarti Toni à 15', No. 16 of the Sacrae Symphoniae (1597), for instance, was specifically scored by Gabrieli for 'violino' (actually a viola), two cornetti and twelve trombones. Modern trombones have to be handled with care, and in their absence viols or bassoons would be a reasonable substitute. We know of no specific mention of cellos before the 'violoncino' mentioned in the *Musiche Sacre* (1656) by Francesco Cavalli, Monteverdi's successor at St. Marks.

## Stringed instruments

Coryat mentions 'treble viols' in his description, but the *San Rocco* accounts on this occasion clearly record payments to three violinists, so it seems likely that he used the same name for both instruments, and really heard violins; Gabrieli only specifies 'violino'. There seems to be no other evidence at all for treble viols. Incidentally; Gabrieli's 'violino' covers instruments of both violin and viola range, as in his 'Sonata pian e forte à 8' (1597). It seems quite clear that the violins played one to a part, like all the other instruments. There is no justification for the use of string orchestras in this music; they seem to have been unknown in Italian churches before about 1650.

Coryat mentions 'two Violdegambaes of an extraordinary greatness', which may have been violones playing the bass parts an octave below written pitch, and tuned an octave below the bass viol. However, it is more likely that Coryat was merely impressed with instruments tuned a fifth below the bass viol, that is true violones tuned an octave below the tenor viol (in G), and playing parts at a low written pitch. There are parts in works by Gabrieli which would work nicely on such an instrument, e.g. in the 'Sonata sopra Dulcis Jesu à 20' (Kassel MS). Such parts are usually notated in the sub-bass clef.

Gabrieli and his contemporaries regarded the cornetto and violin as alternative instruments, playing the same sort of virtuoso parts, which is why the direction 'cornetto overo violino' is very common in early Italian sonata publications. Thus it is far better to replace them with violins than with anachronistic oboes or trumpets. Violins make an excellent treble for trombones, and were frequently used in this way by Gabrieli and his contemporaries; failing that, we suggest recorders, also occasionally used thus by early Italian sonata composers.

## Continuo instruments

Coryat mentions 'the Organs, whereof there are seven faire paire in that room, standing al in a rowe together, plaied with them', which is a very clear reference to a continuo function in this music. While seven organs may seem a little extravagant, there is abundant evidence that taste at this period favoured large numbers of continuo instruments in both sacred and secular music. Although there is only one 'organo' part to be found in the principal publications of Gabrieli (usually left out in modern editions), it seems likely that continuo players divided up the part in polychoral works, so that they accompanied a choir apiece. In church music, the organ was the obvious accompanying instrument; there seems to be no evidence that the harpsichord was ever used in Venetian churches. Theorboes, chitarrones and other plucked instruments were undoubtedly used at St. Marks, but probably in conjunction with, rather than instead of organs. In some sonatas of this period, the chitarrone is used as an alternative to a bass instrument, with the organ.

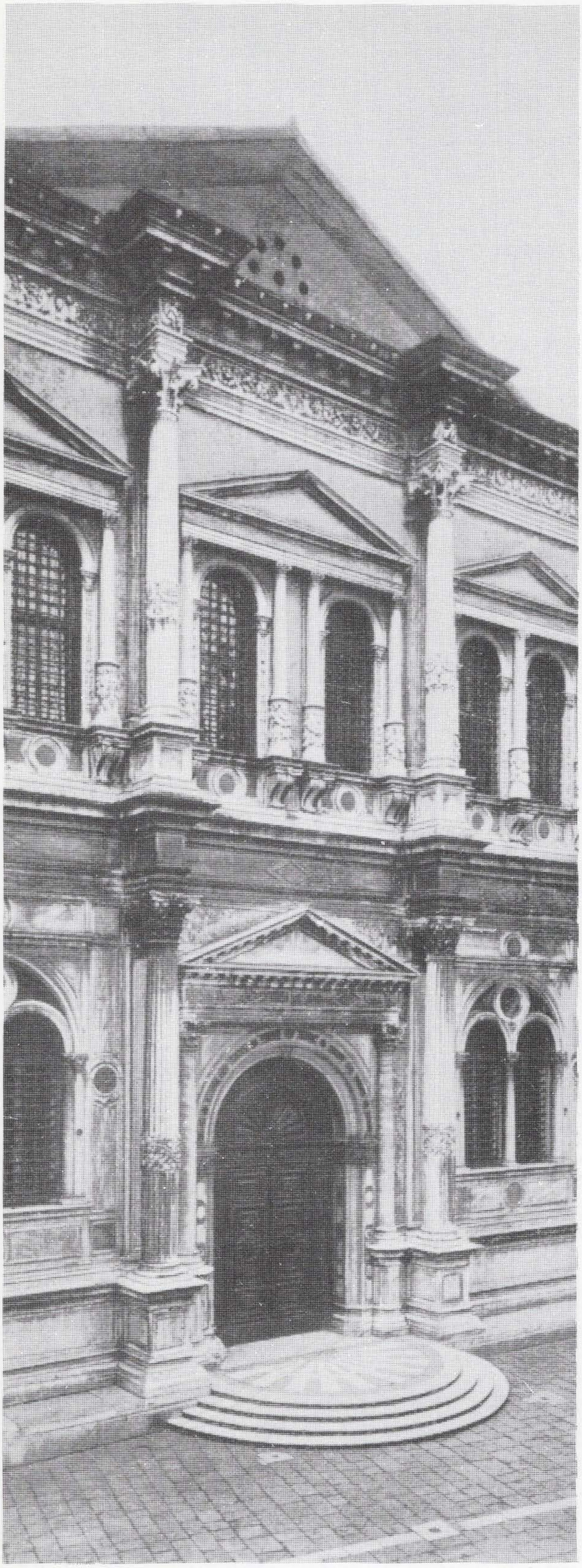
## Instruments and voices

Two points arise on the use of these forces in ensemble:

*a*. There is some evidence that choirs (instrumental or vocal) of equal pitch should have the same, not contrasted scoring; i.e. one should not necessarily contrast a string choir with a wind choir, as is often done today. For instance, 'Canzon in echo duodecimi toni à 10' (1597) is specified by Gabrieli as follows:

Choir I: four cornetti, trombone
Choir II: four cornetti, trombone

*b*. It is very dangerous to assume that voice parts in polychoral works were doubled any more than the instrumental parts. We hope to deal with this vexed topic in a future article; suffice it to say that the *concertato* style (mixed voices and instruments over a continuo) by its very nature suggests solo performance. When Gabrieli specifies both solo and choral voices, these are always separated into different choirs, the solos marked 'voce' and the choir 'capella': terms that have the implication of solo and tutti. This can be seen very clearly in 'In Ecclesiis à 14' (1615), which is laid out as follows:



Choir I: four voices, marked 'voce'

Choir II: three cornetti, violino (i.e. viola), two trombones

Choir III: capella (i.e. four voices, soli or tutti, with instruments *ad lib.*).

Such 'capella' choirs are almost always in common voice ranges, such as SATB, or ATTB with normal vocal range, but also play Gabrieli's lower instrumental bass parts, which go down to B♭.

## Editions

The modern editions are listed below, with comments describing their main characteristics. But one general point may be covered first: the incompetent treatment of the *Basso pro organo* of the 1615 *Canzoni e Sonate*. According to Sanvoisin, a copy of the original part *may* be found at Rome; there is, however, little sign that he consulted it. This becomes clear when we look at *Canzon 4*. It is rather unusual for a piece of this period to begin with a half-bar rest; in fact, this half bar should be filled by the organ, playing the same notes as in the second half of the bar. The Musica Rara edition, and several earlier scores, are wrong here too. The Musica Rara edition prints no organ part at all and Sanvoisin prints one of his own, unrelated to the original which acts mostly as a continuo to one choir only. It seems from his preface that he is aware that each choir should have its own continuo instrument; one can obviously not waste space to print multiple realizations in the score, but the obvious solution is to print a simple one throughout, which can be adapted as necessary, or else provide separate realizations for each choir in the parts but not in the score. He falls into a curious trap of printing a part going below the modern organ's bottom note: Gabrieli (or his editor) is more intelligent, and puts the organ part up an octave when the lowest part has a bottom B♭.

A curious point about the 1615 *Basso pro organo* book is that for some pieces (1, 2, 5-7) it contains a 'partitura' (i.e. top and bottom parts — a fairly common publication practice of the period) but for the rest just a bass line with, very occasionally, a figure. There seems to be no musical reason for the difference. The 1597 set has no organ part; this need not imply that organs were not used: it is as convenient for players to use the bass parts of the separate choirs.

*Scuola di S. Rocco, Venice*

1597 Sacrae Symphoniae

*Original edition*

*Sacrae Symphoniae Joannis Gabrielii*, Sereniss. Reip. Venetiar. organistae in ecclesia Divi Marci . . . Gardano, Venice, 1597.

*Modern editions*

(See Table I)

Fondazione Giorgio Cini: Centro di Cultura e Civiltà, Universal, 1969, 3 vols., Score only, edited by Virginio Fagotto.

Contains all the vocal as well as the instrumental works. A straight transcription into Tr, Tr8 and B clefs, with minimal editorial intrusion and a Malipiero-inspired affection for unsharpened leading-notes.

Musica Rara, 1972, 16 vols., Score and parts, edited by Robert Paul Block.

Although the edition is designed for trumpets and trombones, with two alternative parts for horns in nos. 12 and 15, it is easily usable by other combinations, though the tenor clef may be an obstacle. No works are transposed; treble clef parts are printed in C and in B♭. The scores include preliminary staves with the original clefs, instrumentation, etc. This is a more generally useful edition than either the Musica Rara or the Heugel edition of the 1615 set.

1615 Canzoni et Sonate

*Original edition*

*Canzoni et Sonate del Signor Giovanni Gabrieli . . .* Gardane, Venice, 1615.

*Modern editions*

(see Table II)

*Le Pupitre* 27. Heugel, 1971, Score and twenty-three parts, edited by Michel Sanvoisin

Except for a few tenor and one alto clefs, all parts are in the treble or bass clefs; clefs of score and parts correspond. The editor suggests a scoring for each piece, not always very sensibly; fortunately, the parts are not transposed according to these suggestions. The preface is less helpful than that of the Musica Rare edition. Unfortunately, parts for individual pieces are not available separately, so only the wealthy or the very enthusiastic will be able to afford to use this edition; the score, however, will be more useful for reference than the Musica Rara edition, because of the greater convenience of handling a single volume. The edition is basically competent, apart from provisos about the continuo part and a slight timidity over editorial accidentals.

Musica Rara, 1972, 20 vols., Score and parts, edited by Bernard Thomas.

Scores are at original pitch using Tr, Tr8 and B clefs; the parts are for B♭ trumpets, trombones (T and B clefs) and, as alternatives of some of the trombone parts, horns in F. Most pieces are, in the parts, transposed down a tone. Information concerning original instrumentation is given in the preface; there are no preliminary staves, etc. The *organo* part is omitted. Each volume includes a standard 3-page general preface, containing valuable stylistic and analytical comments and advice on performance, plus a paragraph about the particular piece. The editor has had considerable experience in playing music of this sort on early instruments, so his advice is sensible. This edition is the obvious one for modern brass-players to use; it is a pity that the publisher does not also issue parts at original pitch in the same clefs as the scores.

Other instrumental works are listed in Table III.

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*General study*

Egon Kenton, *Life and works of Giovanni Gabrieli* (Musicological Studies and Documents, 16), American Institute of Musicology, 1967.

*Instrumental works*

Stefan Kunze, *Die Instrumentalmusik Giovanni Gabrielis* (München Veröffentlichungen zur Musikgeschichte, 8), Hans Schneider, 1963, 2 vols. Vol. 2 is an anthology of instrumental works, unfortunately transcribed in original clefs, with six works by Gabrieli and fourteen by contemporaries.

*Articles*

Denis Arnold, 'Brass instruments in Italian church music of the sixteenth and early seventeenth centuries', *Brass Quarterly I* (1957), pp. 81-92.

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Denis Arnold, 'Music at the *Sculoa di San Rocco*', *Music and Letters*, 40, (1959), pp. 229-241.

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*The authors wish to thank Professor Denis Arnold for the loan of a microfilm of the 1615* 'Basso pro organo'.



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The tables list all the instrumental works, together with modern editions. Editions without parts, and those intended specifically for modern brass combinations, are mostly omitted. (Many of the latter are published by Robert King – available in Britain from Breitkopf or Novello). The indication of original clef is a fairly precise guide to the range of each part. The clefs of modern editions are also shown. Alternative parts are shown by /; a B♭ after a treble clef indicates a transposed part for B♭ trumpet. So in table I, the 2/2 that begins the Musica Rara edition for Canzon 1 indicates that there are 2 treble clef parts, supplied both at original pitch and transposed for B♭ trumpet. In tables II and III an * indicates that the parts are transposed down a tone. Parts for horns in F are supplied as alternatives for all the parts in Tenor clef in the Musica Rara editions listed in tables II and III (but not in table I). Roman numerals indicate 'Choirs'.

**All treble clefs should be normal clefs except for the first in Table II with G on the bottom line.**

## TABLE I

*Sacrae Symphoniae (1597)*

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 Canzon primi toni ã 8 | I | 1 | 1 | 1 | | | 1 | | | Musica Rara | 2 / 2 | | | 1 | 1 | |
| | II | 1 | 1 | 1 | | | 1 | | | | 2 / 2 | | | 1 | 1 | |
| 2 Canzon septimi toni à 8 | I | 1 | 1 | | 1 | | 1 | | | Musica Rara | 2 / 2 | | | 1 | 1 | |
| | II | 1 | 1 | | 1 | | 1 | | | | 2 / 2 | | | 1 | 1 | |
| | | | | | | | | | | Litolff/Peters I | | 2 | 1 / 1 | | 1 | |
| | | | | | | | | | | ed. P.Winter(1960) II | | 2 | 1 / 1 | | 1 | |
| 3 Canzon septimi toni à 8 | I | 1 | 1 | | 1 | | 1 | | | Musica Rara | 2 / 2 | | | 1 | 1 | |
| | II | 1 | 1 | 1 | | | 1 | | | | 2 / 2 | | | 1 | 1 | |
| 4 Canzon noni toni à 8 | I | 1 | 1 | 1 | | | 1 | | | Musica Rara | 2 / 2 | | | 1 | 1 | |
| | II | 1 | | 1 | 1 | | 1 | | | | 2 / 2 | | | 1 | 1 | |
| 5 Canzon duodecimi toni à 8 | I | 1 | 1 | | 1 | | 1 | | | Musica Rara | 2 / 2 | | | 1 | 1 | |
| | II | 1 | 1 | | 1 | | 1 | | | | 2 / 2 | | | 1 | 1 | |
| 6 Sonata pian e forte à 8 | | | | | | | | | | | | | | | | |
| I : cornetto, 3 trombones | | | 1 | 1 | 1 | | 1 | | | Musica Rara | 2 / 2 | | | 1 | 1 | |
| II : violino [i.e., viola], 3 trombones | | | | | 1 | 2 | | 1 | | | | | | 1 | 3 | |
| | | | | | | | | | | OUP ed. R.Miller | | | | | | Various woodwind and brass combinations |
| 7 Canzon primi toni à 10 | | 4 | 1 | 2 | 1 | | 1 | 1 | | Musica Rara | 7 / 7 | | | 1 | 2 | |
| | | | | | | | | | | Litolff/Peters ed. P.Winter (1967) | | 6 | 2 | | 2 | |
| 8 Canzon duodecimi toni à 10 | | 2 | 2 | 2 | 2 | | 1 | 1 | | Musica Rara | 6 / 6 | | | 2 | 2 | |
| 9 Canzon duodecimi toni à 10 | | 2 | 2 | 2 | 2 | | 1 | 1 | | Musica Rara | 6 / 6 | | | 2 | 2 | |
| 10 Canzon duodecimi toni a 10 | I | 2 | 1 | 1 | | | 1 | | | Musica Rara | 4 / 4 | | | | 1 | |
| | II | | | 1 | 1 | 2 | | 1 | | | 1 / 1 | | | 3 | 1 | |
| Top part of I : cornetto | | | | | | | | | | Litolff/Peters I | | 4 | | | 1 | |
| | | | | | | | | | | ed. P.Winter (1962) II | | 1 | 2 | | 2 | |
| 11 Canzon in echo duodecimi toni à 10 | | | | | | | | | | | | | | | | |
| I : 4 cornetti, trombone | | 1 | 1 | 1 | 1 | | 1 | | | Musica Rara | 3 / 3 | | | 1 | 1 | |
| II : " " | | 1 | 1 | 1 | 1 | | 1 | | | | 3 / 3 | | | 1 | 1 | |
| 12 Canzon sudetta accomodata per concertar con l'organo, à 10. [Instrumentation as no.11. No organ part exists]. | I | 1 | 1 | 1 | 1 | | 1 | | | Musica Rara | 3 / 3 | | | 1 | 1 | (Hn in F/tpt 3) Organ |
| | II | 1 | 1 | 1 | 1 | | 1 | | | | 3 / 3 | | | 1 | 1 | (Hn in F/tpt 3) Organ |
| 13 Canzon septimi & octavi toni à 12 | I | 1 | 1 | 1 | | | 1 | | | Musica Rara | 2 / 2 | | | 1 | 1 | |
| | II | 1 | | 1 | 1 | | | 1 | | | 2 / 2 | | | 1 | 1 | |
| | III | 1 | | 1 | 1 | | | 1 | | | 2 / 2 | | | 1 | 1 | |
| 14 Canzon noni toni à 12 | I | 1 | 1 | 1 | | | 1 | | | Musica Rara | 2 / 2 | | | 1 | 1 | |
| | II | 1 | 2 | 1 | | | | 1 | | | 2 / 2 | | | 1 | 1 | |
| | III | 1 | 2 | 1 | | | | 1 | | | 2 / 2 | | | 1 | 1 | |
| 15 Sonata octavi toni à 12 | I | | 1 | | 1 | 1 | 1 | 1 | 1 | Musica Rara | 1 / 1 | | | 2 | 3 | (Hn in F/trmbn I ) |
| | II | | 1 | | 1 | 1 | 1 | 1 | 1 | | 1 / 1 | | | 2 | 3 | (Hn in F/trmbn I ) |
| 16 Canzon quarti toni à 15 | | | | | | | | | | | | | | | | |
| I : cornetto, 4 trombones | | 1 | | | 1 | 1 | 1 | | 1 | Musica Rara | 1 / 1 | | | 2 | 2 | |
| II : violino, 4 trombones | | | | | 1 | 1 | 1 | 1 | 1 | | 1 / 1 | | | 1 | 3 | |
| III : cornetto, 4 trombones | | | 1 | | 1 | 1 | 1 | | 1 | | 1 / 1 | | | 2 | 2 | |
| | | | | | | | | | | Faber ed. D. Greer (1968) | | | | | | For modern brass. Transp. up a min.3rd. |

TABLE II

| *Canzone e Sonate (1615)* | | | | | | | | | | | | *Heugel* | | | | | *Musica Rara* | | | | *Other editions* | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 Canzon à 5 | | | 1 | 1 | 1 | 1 | | 1 | | | | 4 | | | 1 | | * | 2 | 1 | 2 | | | | | |
| 2 Canzon à 6 | | | 2 | 1 | | 1 | 1 | 1 | | | | 4 | | | 2 | | * | 3 | 1 | 2 | | | | | |
| 3 Canzon à 6 | | | | 2 | | 1 | 1 | | 2 | | | 3 | | | 3 | | | 2 | 1 | 3 | | | | | |
| 4 Canzon à 6<br>2 vln, 1 crnt,<br>1 unspec, 2 trmbn. | | 1 | 1 | 2 | | | 1 | 1 | | | | 4 | | | 2 | | * | 4 | | 2 | | | | | |
| 5 Canzon à 7 | | | 2 | 1 | 1 | 1 | 2 | | | | | 5 | | | 2 | | * | 4 | 1 | 2 | | | | | |
| 6 Canzon à 7 | | | 2 | 1 | 1 | 1 | 1 | 1 | | | | 5 | | | 2 | | * | 4 | 1 | 2 | | | | | |
| 7 Canzon à 7 | | | 2 | 1 | 1 | 1 | | 2 | | | | 5 | | | 2 | | * | 4 | 1 | 2 | Heinrichshofen,ed.<br>Mönkemeyer (1965) | 5 | | 1 | 1 |
| 8 Canzon à 8 | I | | 1 | 1 | 1 | | | 1 | | | | 3 | | | 1 | | * | 3 | | 1 | | | | | |
| | II | | | | | | 2 | 1 | | 1 | | | | | 4 | | | | | 4 | | | | | |
| 9 Canzon à 8 | | | 2 | 1 | 3 | 1 | | 1 | | | | 7 | | | 1 | | * | 3 | 1 | 4 | *see* Canzona 27, 1608 | | | | |
| 10 Canzon à 8<br>I : 2 vln, 2 unspec.<br>II : 2 crnt, 2 unspec. | | | 2<br>2 | | 1<br>1 | | | 1<br>1 | | | | 3<br>3 | | | 1<br>1 | | | 2<br>2<br>(down a 3rd | 1<br>1 | 1<br>1 | | | | | |
| 11 Canzon à 8<br>I : 2 crnt, 2 unspec.<br>II : 2 vln. 2 unspec. | | 1 | 2<br>1 | | | | | 2<br>2 | | | | 2<br>2 | | | 2<br>2 | | * | 2<br>2 | | 2<br>2 | | | | | |
| 12 Canzon à 8 | I | | | 1 | | 1 | 1 | | 1 | | | 2 | | | 2 | | * | 2 | | 2 | | | | | |
| | II | | | 1 | | 1 | 1 | | 1 | | | 2 | | | 2 | | | 2 | | 2 | | | | | |
| 13 Sonata à 8 | I | | 1 | 1 | 1 | | | 1 | | | | 3 | | | 1 | | * | 2 | 1 | 1 | Litolff/Peters, ed. | 3 / 1 | | | 1 |
| | II | | 1 | 1 | 1 | | | 1 | | | | 3 | | | 1 | | | 2 | 1 | 1 | P.Winter (1960) | 3 / 1 | | | 1 |
| 14 Canzon à 10<br>I : vln,crnt,3 unspec.<br>II : vin,crnt,3 unspec. | | | 2<br>2 | | 1<br>1 | | | | 2<br>2 | | | 3<br>3 | | | 2<br>2 | | * | 3<br>3 | | 2<br>2 | | | | | |
| 15 Canzon à 10: 2 vln,<br>2 crnt, 6 unspec. | | 1 | 3 | | 2 | | 2 | 1 | 1 | | | 6 | | | 4 | | * | 4 | 2 | 4 | | | | | |
| 16 Canzon à 12 | I | | 1 | | 1 | 1 | | 1 | | | | 3 | | | 1 | | | 2 | 1 | 1 | Heinrichshofen, ed. | 3 | | | 1 |
| | II | | | 1 | | 1 | 1 | | 1 | | | 3 | | | 1 | | | 2 | 1 | 1 | Mönkemeyer (1965) | 3 | | | 1 |
| | III | | | 1 | 1 | 1 | | 1 | | | | 3 | | | 1 | | | 2 | 1 | 1 | (+unrealized organ part) | 3 | | | 1 |
| 17 Canzon à 12<br>I : vln,crnt, 2 unspec.<br>II : vln,crnt, 2 unspec.<br>III : vln,crnt, 2 unspec. | | | 2<br>2<br>2 | | | | | 2<br>2<br>2 | | | | 2<br>2<br>2 | | | 2<br>2<br>2 | | | 2<br>2<br>2 | | 2<br>2<br>2 | | | | | |
| 18 Sonata à 14<br>I : 2 crnt, 3 trmbn.<br>II : 2 crnt, 3 trmbn.<br>III : 4 trmbn. | | | 1<br>2 | 1 | | 1<br>1<br>1 | 1<br>1 | 1<br>1<br>1 | 1 | 1 | | 2<br>2 | | 2<br>2<br>1 | 1<br>1<br>3 | | * | 2<br>2 | 1<br>1 | 2<br>2<br>4 | | | | | |
| 19 Sonata à 15 | I | | | 1 | | 1 | 1 | 1 | | 1 | | 1 | 1 | | 3 | | * | 1 | 1 | 3 | | | | | |
| | II | | | 1 | | 1 | 1 | 1 | | 1 | | 2 | | | 3 | | | 1 | 1 | 3 | | | | | |
| | III | | | 1 | | 1 | 1 | 1 | | 1 | | 2 | | | 3 | | | 1 | 1 | 3 | | | | | |
| 20 Sonata à 22<br>I : 4 unspec, 2 trmbn<br>II : 4 unspec.<br>III : 4 unspec.<br>IV : 1 crnt, 3 unspec.<br>V : 4 unspec. | | | 1<br>1<br>1<br>1 | 1<br>1 | 1<br>1<br>1<br>1<br>1 | 2<br>1<br>1<br>1 | 1<br>1<br>1 | 1<br>1<br>1<br>1 | 1 | 1 | | 3<br>2<br>3<br>1 | | 2<br>1 | 3<br>2<br>2<br>1<br>2 | | * | 1<br>1<br>2<br>1 | 1<br>1<br>1<br>1 | 4<br>2<br>4<br>1<br>2 | | | | | |
| 21 Sonata con tre violini | | | 3 | | | | | | 1 | | | 3 | | | 1 | | | | | | Bärenreiter (*Hortus Musicus* 70) ed.Danckert [with organ realization. Very confusingly barred.] | 3 | | | 1 |

## TABLE III

| *Canzoni per sonare (1608)* | | | | | | | | | | *Musica Rara* | | | | *Other editions* | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 Canzon La Spiritata à 4 | | 1 | 1 | | 1 | | 1 | | } | * | 2 | 1 | 1 | Schott, ed. | 2 | 1 | 1 |
| 2 Canzon à 4 | | 1 | 1 | | 1 | | | 1 | | | | | | Einstein | | | |
| 3 Canzon à 4 | | 1 | 1 | | 1 | 1 | | | | | | | | | | | |
| 4 Canzon à 4 | | 1 | 1 | 1 | | | | 1 | | | | | | | | | |
| 27 Canzon Fa sol la re, à 8 [= Canzon 9, 1615] | | 3 | | | 4 | | | 1 | | * | 4 | 3 | 1 | | | | |
| 28 Canzon Sol sol la sol fa, à 8 | I | 2 | | | 1 | 1 | | | | * | 2 | 1 | 1 | Heinrichshofen, ed. Mönkemeyer (1962) | 3 | | 1 |
| | II | 2 | | | 1 | 1 | | | | | 2 | 1 | 1 | | 3 | | 1 |
| *Works surviving in manuscript* [Kassel Landesbibliothek] | | | | | | | | | | | | | | | | | |
| Canzon à 12 | I | 2 | | 1 | 1 | | | | | | | | | These are reprinted (in score only, with original clefs) in S. Kunze: *Die Instrumentalmusik Giovanni Gabrielis* (Schneider, Tutzing, 1963), together with a version of Canzon 11, 1597, showing details of doubling parts. | | | |
| | II | 2 | | | 1 | | | | | | | | | | | | |
| | III | 1 | | | 2 | | | 2 | | | | | | | | | |
| Canzon à 12 in echo | I | 2 | | | 1 | 1 | | | | | | | | | | | |
| | II | 2 | | | 1 | 1 | | | | | | | | | | | |
| | III | 2 | | | 1 | 1 | | | | | | | | | | | |
| Ricercar sopra Re fa mi don, à 4 | | 1 | | | 1 | 1 | | 1 | | | | | | | | | |

*Works for voices with instrumental parts specified*

## TABLE IV

| *Sacrae Symphoniae II, 1615* | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| 15 Jubilate Deo, à 10 | | 1 | 1 | | 1 | 3 | | 1 | 1 | 2 cornetti, 5 trombones, 1 bassoon [doubled by voices ad lib.] |
| | | | | 1 | | 1 | | | | 2 voices. |
| 16 Surrexit Christus, à 11 | | | 2 | | 3 | 2 | | 1 | | 2 cornetti, 2 violins [violas], 4 trombones |
| | | | | | 1 | 1 | | 1 | | 3 voices. |
| 20 Suscipe, à 12 | | | | | 2 | 2 | | 2 | | 6 voices. |
| | | | | | | 2 | 2 | 1 | 1 | 6 trombones |
| 25 Quem vidistis, à 14 | I | | | 1 | 1 | 1 | | | | 3 voices. |
| | | | 1 | | 1 | 1 | | | 1 | Cornetto, 2 trombones, unspec. |
| | II | | | | 1 | 2 | | | | 3 voices. |
| | | | 1 | | | | 1 | 1 | 1 | Cornetto, unspec, trombone, unspec. |
| 26 In ecclesiis, à 14 | I | | 1 | | 1 | 2 | | | | 4 voices [soli] |
| | II | 2 | | 1 | 1 | | 1 | 1 | | 3 cornetti, violin [viola], 2 trombones |
| | III | | | 1 | 1 | 1 | | 1 | | capella [i.e. 4 voices, soli or tutti, with instr. ad lib.] |
| *Kassel MS* | | | | | | | | | | |
| Dulcis Jesu, à 20 | I | | 1 | | 1 | 3 | | 1 | | cornetto, violin [viola], 4 unspec. |
| | | | | | 1 | | | | | 1 voice. |
| | II | | 1 | | 1 | 2 | | 1 | | cornetto, violin [viola], 3 unspec. |
| | | | | | | 1 | | | | 1 voice. |
| | III | 1 | | 1 | | | | | 1 | unspec. instr. |
| | | | 1 | | 1 | 1 | | 1 | | 4 voices ["capella"] |
| Hodie Christus a mortuis, a 12 | I | 1 | 1 | 1 | | 1 | | | | lowest part vocal, others unspec. |
| | II | | | | 1 | 2 | 1 | | | highest part vocal, others unspec. |
| | III | | | 1 | | 1 | 1 | | 1 | highest part vocal, others unspec. |

The works from *Sacrae Symphoniae* II are published in *CMM* 12, vols. 3-5; there are also separate editions by F. Hudson published by Eulenburg (but only *In ecclesiis* is in miniature score format) - beware earlier editions of *In ecclesiis* which ignore the organ part, e.g. that in *HAM*.

# Introducing the hurdy-gurdy

FRANCIS BAINES

Playing a musical instrument by the mere turning of a crank is not very exacting, and since such instruments provide their own harmony, if only a drone, they become the obvious choice of the vagabond. Even in the present century there was the Mechanical Street Piano (called the barrel organ, which it was not) with four strings per note and leather hammers (like Beethoven's piano), but which achieved the pretence of a sustained sound by reiterating its notes and dispensing with dampers. During the preceding century, the Italian immigrant with a monkey on his shoulder and wearing a Chico Marx hat did in fact play a barrel organ with crank operating both cylinder and bellows. This instrument was commonly called the hurdy-gurdy, but it was not. No wonder the naming of instruments is often so confusing when those played under our very noses and heard almost daily were themselves misnamed.

The hurdy-gurdy is essentially a string instrument with a circular bow which is able to keep a continuous sound going on many strings at once, which makes it somewhat equivalent to the bagpipes, the sound of which it mildly resembles. The name hurdy-gurdy must surely be onomatopoeic. Other languages give it a much more dignified name (vielle, Fr; ghironda, It; sambucca, Sp). The player was often nicknamed an organ grinder and sure enough, by turning the wheel he literally ground the strings. Certainly some skill was required to play this instrument; but a continuous bow does facilitate the bowing, and since the tangents touch the string with Pythagorean exactitude, it should be impossible to play out of tune.

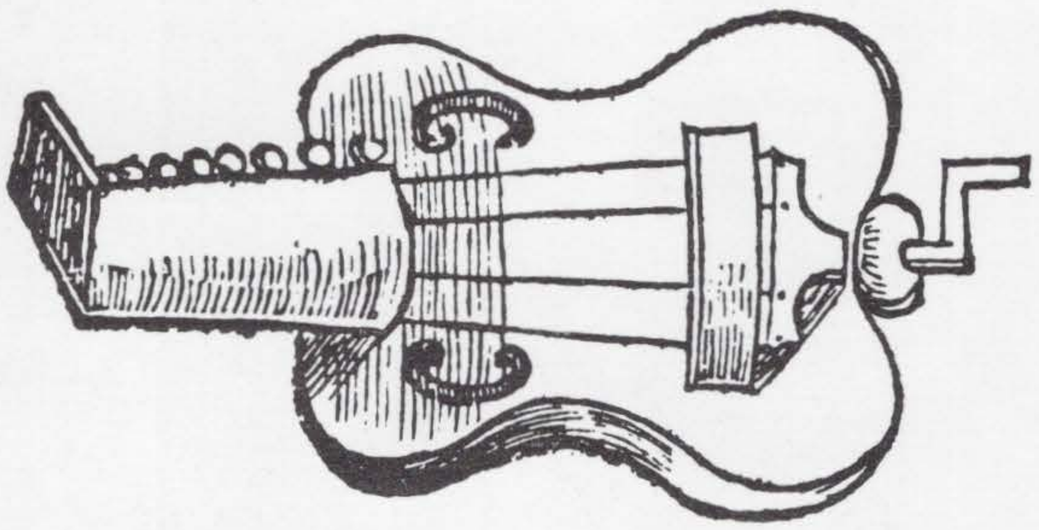
The Middle Ages produced more than one type of hurdy-gurdy. The ecclesiastical variety, called an organistrum, was anything up to five feet long and was manned by two players, the one turning the handle whilst the other manipulated unusual rotating tangents, apparently pressing them up against all three strings which are said to have been tuned to the fifth and octave; but in folk instruments of the 17th century, three chanterelles or melody strings are still found, as in the famous portraits by de la Tour, and here they are tuned to produce a robust unison with a startling mechanical precision. Odo's tract *Quomodo Organestrum Construatur* (which is housed in the British Museum) provides disappointingly little information on the subject, and only a reconstruction of the instrument is likely to tell us more.

The smaller varieties which usually go under the name of 'symphony' don't appear before the 12th century. Their shape varies. Often they are waisted like an hour-glass. One model, very popular in the

*Two apocalyptic elders with organistrum, unknown late 12th c. master, portico de la gloria of the cathedral of Santiago de Compostela, Spain.*
*Hurdy-gurdy player from the Luttrell Psalter, 14th century*

14th century consists of an oblong box with a trefoil projection containing three pegs at one end and a surprisingly large handle at the other. We may never know exactly what went on under the perforated lid, but a modern reproduction produces a soft ethereal sound which carries well because of the persistence of its note.

There are some important variants, including the Schlussefidel portrayed by Agricola (1528). It was a six-string hurdy-gurdy played with a bow which survived in Sweden under the name of Nyckelfidl, producing a very focused sound, reminiscent of a certain style of rebec playing which employs the fingernails to stop the strings and thus dispenses with a fingerboard. Its rhythmic bowing might have given the hurdy-gurdy player some cause for envy, for in the 18th century he devised a curious form of articulation by employing the 'trumpette' after the manner of the tromba marina. It consisted of a drone string which passed over a lop-sided bridge and buzzed out a rhythm marked by the slight interruptions of the wheel's rotation.



*Hurdy-gurdy from Virdung's* Musica Getutscht

Praetorius' Geigenwerk required many wheels turning simultaneously. A conventional keyboard served to pull strings down on to the wheels. Because the strings were made of steel, the wheels had to be covered with parchment, but he says that there was an instrument at Toledo Cathedral, strung with gut which sounded like a consort of viols.

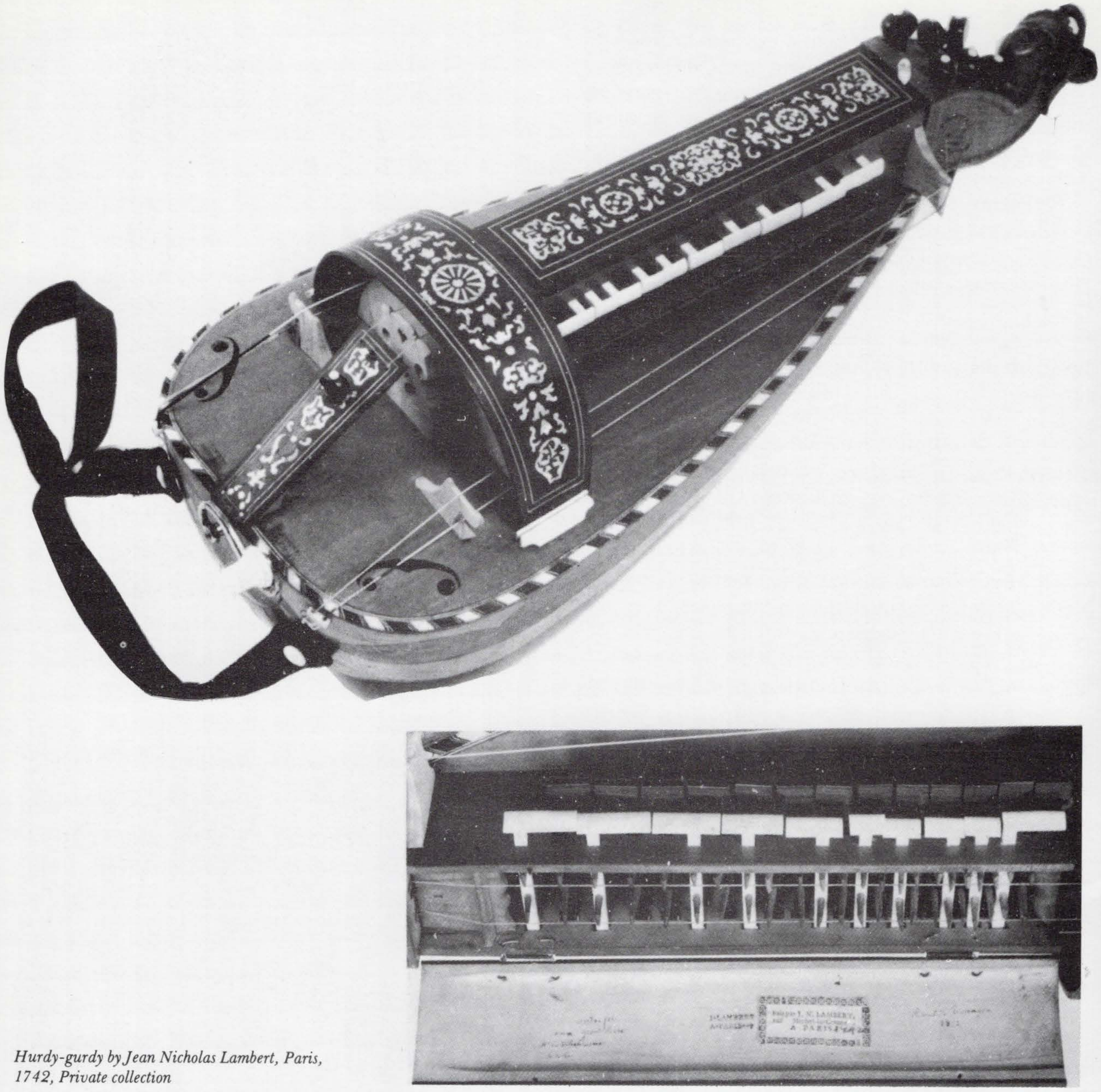
The final triumph of the hurdy-gurdy maker was to mount two ranks of organ pipes (stopped unison and open octave) on top of everything else, whilst the bellows were concealed in the instrument's body. This was the Organised hurdy-gurdy, but not, I think, the Lyra Organisata for which Haydn wrote his nocturnes and double concertos. These modulate freely and defy any drone accompaniment. Perhaps they were made especially for the King of Naples, who like Prince Esterhazy preferred an instrument which few others played. Perhaps they were also operated from an ordinary keyboard.

It might be worth concluding this assortment with the penny-in-the-slot mechanical violin heard until recently on Brighton pier. It was sounded by revolving plastic wheels and in true contemporary style the entire instrument quivered violently with vibrato.

Most hurdy-gurdies found today are of French manufacture and are shaped either like a guitar or a lute. If the instrument is distinctly ornate with a mahogany soundboard, sometimes quite flat, it was probably made for a nobleman during the 18th century, who suffered from a sentimental dream of becoming a shepherd and leading a pastoral life (weather permitting). The later models are usually lute-shaped, more rustic-looking and of heavier construction. The wheel is usually of pearwood which is noted for its stability. Modern makers have successfully devised a wheel of greater stability through lamination, and the removal of end-grain is achieved either by adding a cleverly chamfered rim or by building the entire wheel out of segments. Through the wheel runs a shaft connected at one end to the internal structure which includes the soundpost, and secured at the other by a metal plate fitted to the ribs. The tailpiece is glued to the belly. The peg which projects from the tailpiece is for adjusting the trumpette. The bridge is also glued into position and is secured to the tailpiece by a bit of wire or gut to prevent it from tilting forward and upsetting the calibration of the tangents. Other bridges on either side, but set lower down, bear the drone strings one above the other, the petit and gros bourdon on the left, the trumpette and mouche (fly) on the right, the former passing over a small projection attached to the bridge by a pivot. Sometimes an ivory plate is inserted for its one leg to rattle on. The tangent-box is built up with strips of maple to avoid cutting mortices, and it houses two octaves of ebony naturals (excepting top F for which there is no room), and ivory sharps, all carrying upright tangents sharpened to a blade, which can be twisted round for tuning purposes. The nut is normally moveable.

The chanterelles are always tuned to G above middle C. In France they seem to prefer a distinct beat between the two strings which is perpetuated in the tremolo of the piano accordion which was eventually to succeed it, and which was achieved by similar means. The mouche is always tuned an octave lower, with the grand bourdon sounding an octave lower still when the hurdy-gurdy is playing in the key of G. The petit bourdon, tuned to C. is employed when the

Top *Hurdy-gurdy player by Jacques Callot (1592-1638)*
Bottom *A peasant hurdy-gurdy player by de la Tour*



*Hurdy-gurdy by Jean Nicholas Lambert, Paris, 1742, Private collection*

instrument is playing in the key of C and is otherwise silenced, so that only one bourdon operates at a time. The trumpette sounds middle C or D according to key. Four or six thin steel sympathetic strings are sometimes provided which can enhance a drone if they are finely tuned to accord with it, but they have to be tuned with a key. Only gut strings, or for the bourdons, gut covered with copper or silver have proved satisfactory. Their gauge seems to be a matter of taste and varies with different instruments, but the strings of the viola are of suitable length. A viola A string should be about the right gauge for a chanterelle and a gut D for the mouche, but some players would find the C and G strings on the thin side. Exact tuning is imperative for a drone instrument, and musicians who play one will often devote a considerable time to achieve it. As with the lute, this is simplified by having a tuner resembling a large chessman with a slot to engage the pegs. An additional refinement is a receptacle for powdered resin at the other end complete with brush for its application. But the equipment is not complete without a supply of cotton wool which is spun round the strings where they contact the wheel, using the hurdy-gurdy as a spinning

wheel. It is done not only to soften the sound; the drone strings more or less refuse to speak without it.

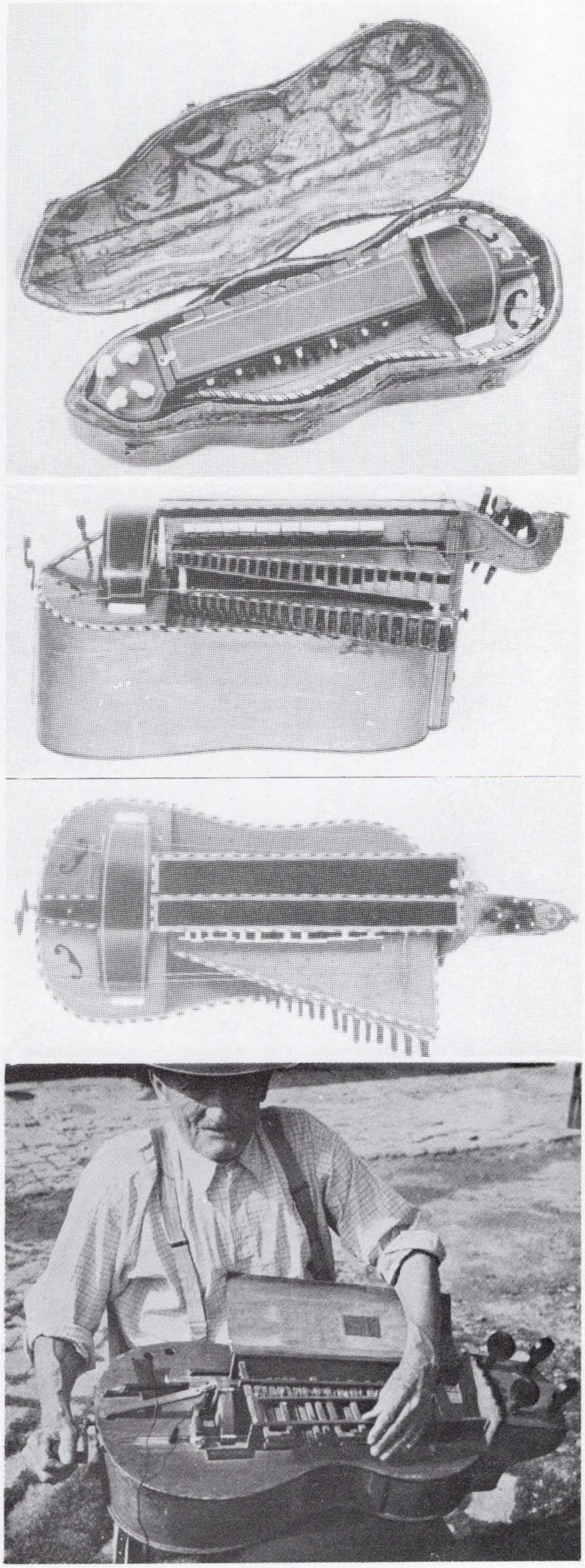
Any hurdy-gurdy which has not been played on for some time is almost bound to have an eccentric wheel, causing an unevenness in the sound, usually in the form of an unwanted six-eight rhythm. Fortunately a hurdy-gurdy is its own lathe, and the remedy, according to an old instruction book, is to turn it up with a piece of broken glass. The position of the nut is of supreme importance. It is ascertained by ensuring that the seventh black key, with tangent directly in line, produces a true octave. If it is sharp, the nut is moved away from the bridge. Naturally the wheel-bearings require oil.

It is hard to play a hurdy-gurdy, even sitting down, without first strapping it to one's body, and it must be held at such an angle so that the keys return under their own weight. In this position it is hard to see the keys, and shifting the position of the hand can be difficult, particularly if a legato style is pursued. But articulated playing is not only possible but also desirable. It is also possible to accent notes by striking them hard and even vibrato is not impossible.

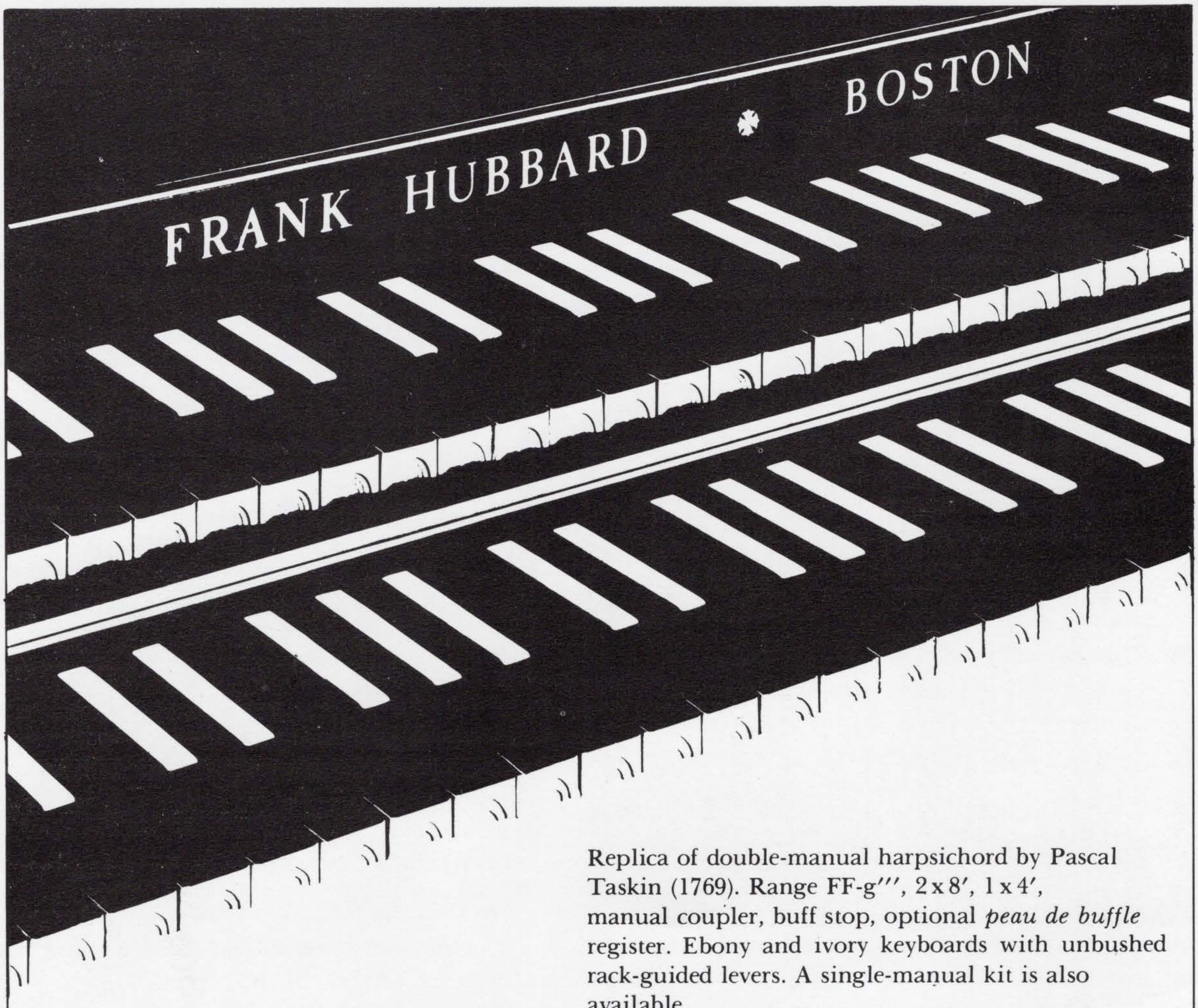
Any music which lies within its range and can be accompanied by a drone is apt for the hurdy-gurdy. If the music descends below the tonic it is probably better to play it in C, but otherwise the G tuning produces a richer sonority. If a player is hard put to find suitable music he could begin with Corrette's tutor, which can be located in the British Museum, and which contains not only a musette by Rameau and variations on 'Baa, Baa, Blacksheep', but a great deal more which goes on a drone besides a certain amount which ought to and does not.

But it is possible that the hurdy-gurdy might be revived for playing music of five centuries earlier still. It is significant that the medieval fiddle was a drone instrument, so was the long-necked lute. And there is always the tambourin player found carved beneath the misericords. And what are those two isolated pipes doing on the organs of that time? Popular music was probably accompanied by a simple drone. Today, with the virtual expulsion of the dominant harmonically, pop music once again verges towards the drone.

*Francis Baines, leader of the Jaye Consort of Viols, is in charge of the Early Music Group at the Royal College of Music, London.*



Top *Small hurdy-gurdy for a child in its original case,* Mus. Instr. du Con. Nat. Sup. de Mus., *Paris*
Centre *Hurdy-gurdy with organ pipes, Berge, Toulouse, 1771,* Mus. Instr., *Paris*
Bottom *A Hungarian hurdy-gurdy player, photographed in the 1960s*

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# Wanda Landowska and her repertoire

*A note by*
TIMOTHY BAINBRIDGE

Howard Schott's article in the April 1974 issue of *Early Music*, rightly emphasizes the importance of the revival of the harpsichord in the history of the early music renaissance. Perhaps it was only to be expected that the instrument with the most extensive solo repertoire should have been the initiator; nevertheless without the 'star quality' which Mr. Schott ascribes to the playing and personality of Wanda Landowska (1879-1959) we may be sure that the rehabilitation of the harpsichord into public and professional favour would have been a more lengthy affair. The jibes of those opposed to the instrument's unfamiliar sound are well known: the description of Landowska 'shuffling her pack of stainless-steel playing cards' was surely the most picturesque. This short supplement to Mr. Schott's admirable article shifts the emphasis from harpsichord building towards some consideration of Landowska's repertoire (nicely calculated to advance the cause of the harpsichord), the boundaries it set, and of early attempts to use the harpsichord in recordings.

Harpsichordists may be divided into those who excel in the 'pictorial' kinds of music for the instrument (principally the 16th-century English composers and the 17th- and 18th-century French) and those whose preference lies with the more 'abstract' styles of music which we associate with Bach, Handel, Scarlatti, and their imitators in Germany, England, Italy, and the Iberian peninsula. Within each type, of course, further specialization is possible, and in addition there are a few players whose distinction is evident in both. Landowska was amongst these. Her recordings are the evidence of this: to list only her major undertakings, the *Goldberg Variations* (which she recorded twice), *The Well-Tempered Clavier, Italian Concerto* and Chromatic Fantasia and Fugue of Bach; five of Handel's suites; two sets of Scarlatti sonatas; an album of Couperin pieces, including 'La Passacaille' and 'Les Folies Françaises'; and another of Rameau, including the Suite in E of 1724. These were the foundation of her concert repertoire, and it is a mark of the sureness of her taste that these works and these composers are still regarded as the principal monuments in the history of music for the harpsichord. Only recently has there been on record and in the concert-hall any significant extension of the boundaries set by Landowska: I am thinking of the new interest in other composers of 18th-century Italy, besides Scarlatti, or in Scarlatti's followers (Antonio Soler in Spain, Carlos Seixas in Portugal, Thomas Arne in England), or in Froberger, Bach's sons, Louis Couperin, Sweelinck, Frescobaldi, and others.

But before Landowska could attempt her major recordings the musical public had to become better acquainted with the harpsichord's sound. The familiarization was effected by means of her recordings of pieces long established as favourites on the piano: the 'Rondo alla turca', for example, 'The Harmonious Blacksmith' (both recorded in the 1920s), 'Le Coucou', the minuet from *Don Giovanni* (both recorded with orchestral accompaniment, a feature of many early recordings of harpsichord music), and 'Le Tambourin'. Meanwhile Mrs. Violet Gordon Woodhouse made the first recording of the *Italian Concerto*, the work which Landowska was later to describe as 'a *concerto grosso* for solo harpsichord . . . the most living of documents, the most eloquent of explanations'.

Listening to these old recordings one can readily imagine how strange they must have sounded to ears attuned to the piano. One can imagine too how impatient Landowska must have been to abandon these trifles and turn instead to Bach, Couperin, and Scarlatti. Her critical writing never lost the combative quality which characterizes her only published book, *Musique Ancienne* (1909). She had been associated around the turn of the century with the Schola Cantorum of Paris, a group founded in 1896 with the revolutionary aim of reviving plainchant, and it was about this time that she played for Fauré and Dukas, Schweitzer and Tolstoy. In the years before the First World War she also made a number of piano rolls, amongst them Berlioz's 'Danse des Sylphes', Beethoven's Opus 26 Piano Sonata and 'Andante favori', and Mozart's last piano sonata. Only after the war, in 1925, did she at last establish herself at Saint-Leu-la-Forêt, near Paris, and it was there in 1933 that she gave her first public performance of the *Goldberg Variations*.

# The real thing fetches a lot of money these days.

In the music world the current concern for authenticity in performance has led to the increased popularity in the use of original instruments.

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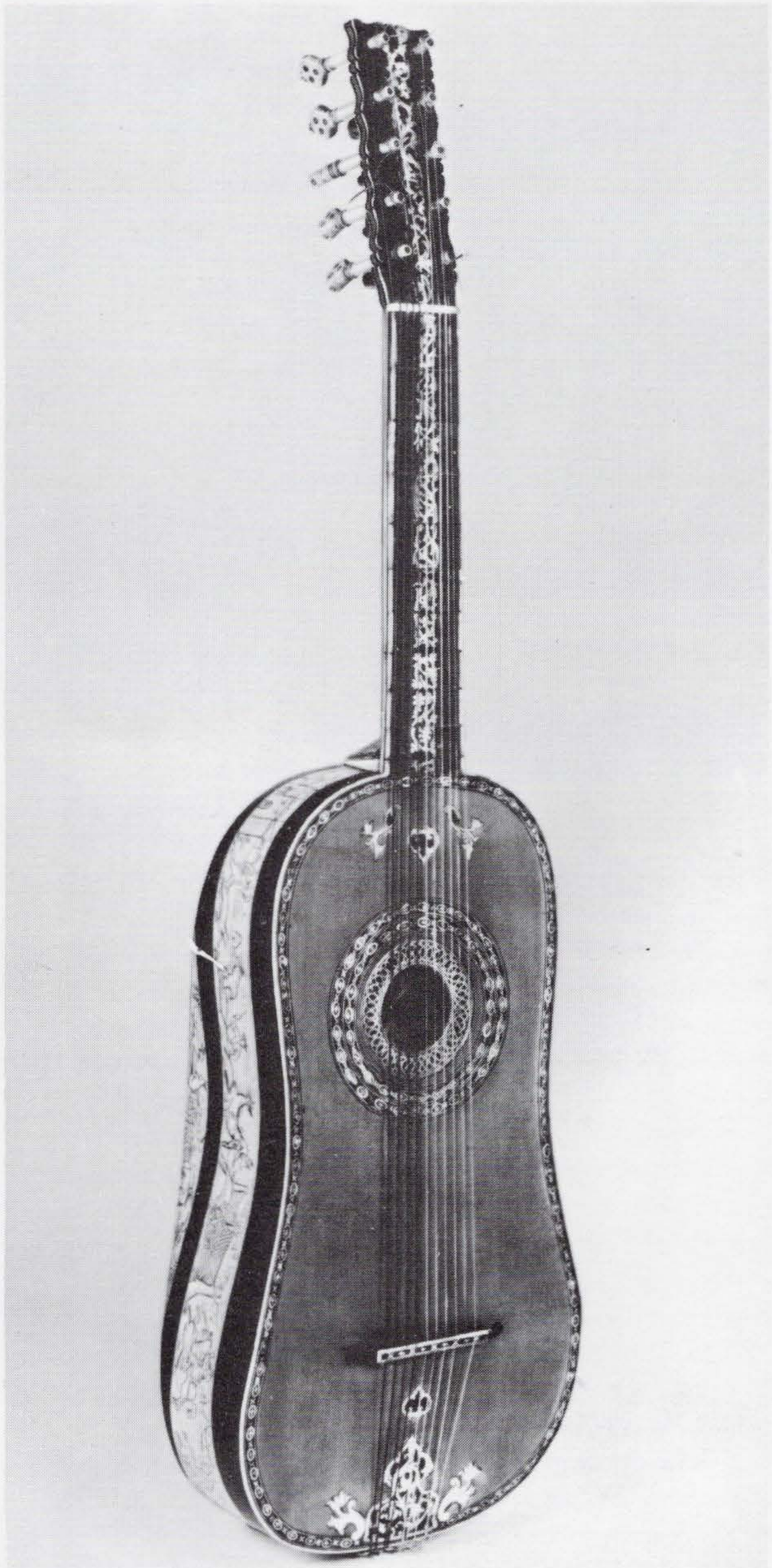


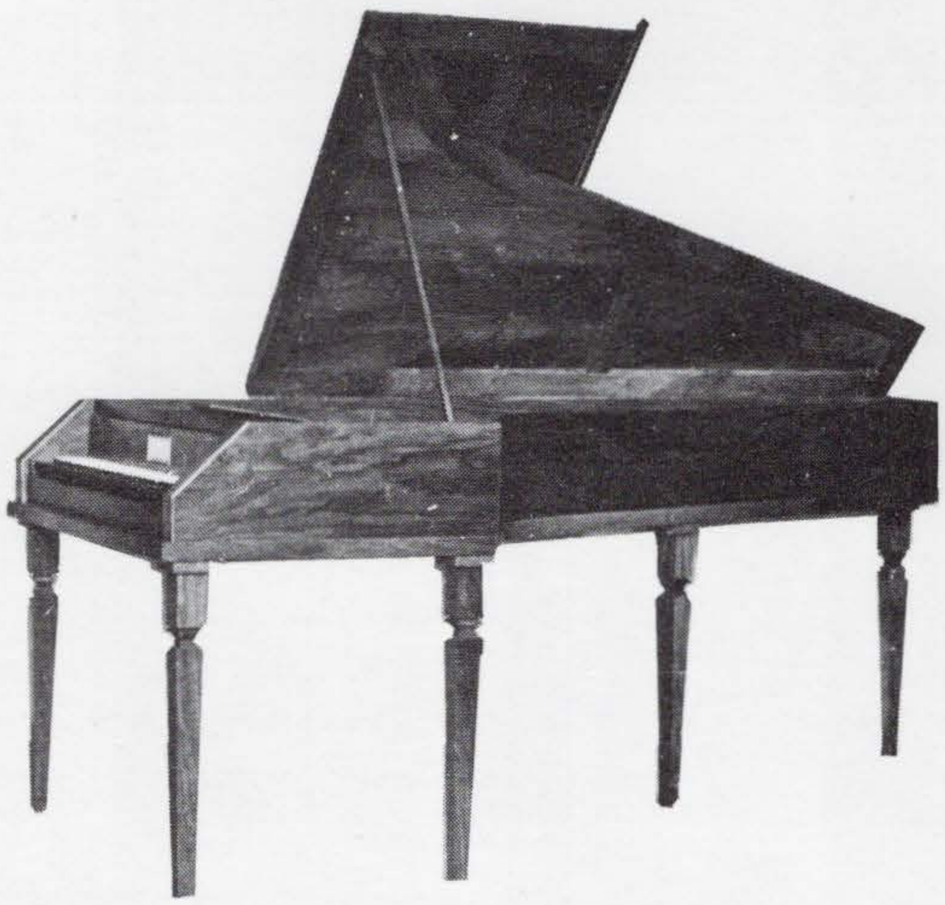
*South German Chittara Battente by Jacob Stadler, 1624. Sold for £10,500.*

However, her fight to establish the harpsichord was still far from won. To take only three examples: when Adolf Busch and his chamber orchestra made the first complete recording of the Brandenburg Concertos the continuo instrument used was the piano and the soloist Rudolf Serkin; not even the most adamant defender of the harpsichord could fail to acknowledge the beauty of his performance of the long keyboard solo towards the end of the first movement of the Fifth Concerto. This was in 1935. At about the same time Nadia Boulanger and her ensemble were recording the first album of Monteverdi madrigals, and again a piano was used. The same decade also saw the first complete recording of *The Well-Tempered Clavier*, in five silver-grey Bach Society volumes by Edwin Fischer, the greatest Bach pianist of his day (although a performance by Landowska of the English Suite in A minor was included in volume five).

Curiously, these performances on the piano were often closer to what we now consider stylistically authentic than were early attempts to make use of the harpsichord. Experiments with it as a continuo instrument were at first limited to occasional rather half-hearted chords and arpeggios amongst a string section still of Stokowskian dimensions. Even in the thirties Landowska's *rubato* in slow movements was criticized for being too romantic, to say nothing of her generous use of the 16-foot stop, or such practices as rearranging the order of the variations in 'Les Folies Françaises' to achieve greater contrast. The evidence suggests very strongly, however, that all this was not the result of her early training amidst the traditions of late 19th-century Poland, but was rather her considered view of how best to make the music come alive in conformity with 18th-century practice. Kinloch Anderson has described how meticulously she worked on each performance and how she marked her own scores: 'Above each line of music there were several rows of figures, some rows in pencil, one in ink. These represented all the practicable fingerings for the passage, the one in ink being that which she had finally chosen.'

Wanda Landowska died in 1959 at the age of eighty. In the last years of her life she could look back on a career conspicuous not only for the acclaim she had enjoyed as a soloist, but also for the success of her long campaign to restore her chosen instrument to its original dignity. This dual claim to recognition is rivalled only by that of Segovia. Besides bringing before the public a wide range of music of the past in performances of unrivalled power and persuasiveness she had inspired modern composers to write once more for the harpsichord; of these works Manuel de Falla's Concerto for Harpsichord and small ensemble and Francis Poulenc's *Concert Champêtre* are perhaps the best known. But above all her career was important for the part it played in a much wider movement of comparatively recent origin, which has changed the course of musical taste and of musical history: the revival of interest in early music and a new appreciation of its enduring eloquence.


ADLAM BURNETT



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# Maximilian I and his instruments

CHRISTINE K. MATHER

The accession of Emperor Maximilian I (1459-1519) in 1493 did much to bring the influence of the Italian renaissance to eastern Europe. One of the greatest art patrons of his time, Maximilian's musicians included Heinrich Isaac, his pupil Ludwig Senfl, and Paul Hofhaimer, while amongst illustrators of the imperial biographies was Albrecht Dürer. Anxious to ensure that posterity would remember him as he wished to be remembered, he inspired many partly biographical books, at least three of which he planned and dictated. Two of these—*Weisskunig* and the *Triumphzug*—are valuable iconographical sources for early 16th-century German music. The *Triumphzug*, or triumphal procession, is a series of 137 woodcuts, several of which contain portraits of court musicians who are described in the accompanying text. *Weisskunig* is a prose historical romance, dealing with the life of Maximilian's parents, his birth and education, his campaigns and battles.[1]

Maximilian dictated the text to his secretary, Marx Trautsaurwein, who, in 1514, produced the somewhat confused version which was later printed. No complete edition appeared in Maximilian's lifetime. After the original blocks were found at Graz in the 18th century, a first complete edition appeared in Vienna in 1775, to be reissued in London in 1779.[2] A second edition was issued in 1888.[3]

Maximilian and his advisers prescribed the contents of the 236 woodcuts, after which pen drawings were submitted for his approval. Ninety-two of these, with Maximilian's comments on them, survive,[4] as does Trautsaurwein's book of queries[5] containing questions about their subject matter. If Maximilian replied, his answers, unfortunately, were not preserved. Thirteen of the blocks are lost; the remainder are now in the Österreichische Nationalbibliothek in Vienna. Made of pearwood, they measure about 22 cm by 19.5 cm. Five of them bear the names of cutters, of whom there were apparently four, working under Jost de Negker in Augsburg, where the work was carried out between 1514 and 1516. The principal artist was Hans Burgkmair the Elder; his initials HB appear in 110 of the prints, and five of the blocks are ascribed to him on the back.

The text accompanying Print 33 is headed, 'How the young white king learned music and to play string instruments'.[6] Fictitious names were used throughout to describe both persons and events. Maximilian was 'the young white king'; the German *weiss* puns with 'white' and 'wise'; white describe the young king's silver armour. The text explains, with a warning to the reader not to be incredulous, that Maximilian's interest in music follows that of King David and Alexander the Great, that he believes that praise of God and conquest of enemies to be the highest virtues, and that in valiance he outshines both Alexander and Julius Caesar.

Print 33 is one of several devoted to Maximilian's education which show him learning a variety of skills including music, painting, stonemasonry, carpentry, and the forging of armour. Here, the young king stands in a large, lofty,

*Portrait of young King Maximilian, from his 'old' Prayerbook*

Italianate room in which ten people are engaged in music-making. Fifteen musical instruments are visible, and a sword in scabbard, with belt, hangs on the right-hand wall.

Shading is achieved almost entirely by parallel hatching, and varies from the deep black beneath the far table to the unbroken white of the kettledrum skin in the lower right-hand corner—cross-hatching is used sparingly. Burgkmair differentiates carefully the various textures of marble floor, walls, table-cloth, wood, fur, hair, copper kettledrum, and the figured robe of Maximilian. Linear perspective is not accurate, as is obvious from the end of the organ in the foreground, and the tilting floor level at the back of the room. One of several vanishing points ends just left of Maximilian's head, another outside the picture to the upper left. Aerial perspective is used in the landscape of trees and rocks outside the farthest window, the trees having the smooth oval shape characteristic of Burgkmair's distant trees.

Although the picture purports to show the young king learning 'string instruments', only one is being played. Two others are partly visible, while a fourth, a lute, is concealed in its case. The majority are winds.

## Harp

In the foreground, a harp has the most prominent position, perhaps in deference to Maximilian's wish to follow King David. Burgkmair's has only sixteen strings. Virdung (1511)[7] and Agricola (1528)[8] contain woodcuts of harps with twenty-three and twenty-six strings respectively. Both have a straight upright opposite the sounding-board, and a reversed, harmonic curve to which the upper ends of the strings are attached. Agricola's illustrations are largely copied from Virdung. Curiously, his treatise contains a woodcut depicting *Frau Musica* surrounded by musical instruments, one of which is a harp much like Burgkmair's, and quite unlike that described by Agricola. Harps similar to that in Print 33 can be found in many Italian paintings of this period,[9] and in the *Dodecachordon*, where Glareanus calls it a cithara. One must assume that both types were used in early 16th-century Germany. Burgkmair inaccurately depicts the harpist using no less than five fingers to play one string.

## Organ

The organ on the left of the print is a positive, of the fixed, or *positiva fixa* type; the pipes are apparently the open-flue type, of 4-foot pitch, as was common in positive organs. That the diameter of the smaller pipes appears to be disproportionately large is not unusual. In medieval organs this accounted for a change of tone-colour as the pitch ascended.[10] The pipes are in two rows arranged in 'yoke' fashion, or what is called *Jochpositiv* in German, quite different from that of the pipes in Agricola's organ. Rudolf Quoika[11] states that the organ in *Weisskunig* has two registers and a range of 40 pitches (F—$a^2$). But he does not mention the very unusual half octave at the top of the keyboard, nor does he explain how he arrives at the figure of 40 pitches. It is impossible to count the pipes accurately, certainly there are at least 50. As Hans Hickmann suggests, this, and other early 16th-century organs from iconographical sources no longer represent real instruments, the artist having simply drawn on his recollection of an organ.[12]

## Drums

The lower right-hand corner has two drums, a trombone, a *tromba marina* and a lute case. The drums were of strictly military use so the grouping of these with the other instruments has no musical significance. Virdung illustrates similar drums and drumsticks, as does Praetorius in his *Syntagma Musicum* of 1619. Large kettledrums had been recently introduced into western Europe from Hungary. Those in Virdung and *Weisskunig* are of an advanced design with the hoop and tuning screws which were not widely used until the end of the 16th century.

## Trombone

The earliest pictorial evidence of the trombone is in a painting by Matteo di Giovanni (died 1495) in the National Gallery, London. By the 16th century it was common in Germany. Burgkmair's trombone resembles those represented in Virdung, Agricola, and Praetorius, but it lacks the decorated bell of those in print 20 of the *Triumphzug*, and the artist has omitted to draw the necessary joint for the mouthpiece.

## Tromba marina

The *tromba marina* is a curious three-sided bowed string instrument with a bridge designed to drum rapidly against it as it is played. Only harmonics are used, and the resulting sound is loud and trumpet-like. Agricola shows a *tromba marina* (*Trumscheit*) with the usual single string, while Virdung's has an additional half-string. Praetorius shows one with a long string and three half-strings. Burgkmair's *tromba marina* has three long strings. No bow is visible. The instrument was normally played resting on the ground, despite the improbable and uncomfortable position which Memling gives it in his *Christ as a Source of Grace, with Angel Musicians*.[13] No evidence exists for the legend that it was used in convents as a substitute for the trumpet.

## Lute

The lute case leaning against a drum is of the common 16th-century type—such a case may be seen open in the engraving by Israhel van Meckenhem (*c.*1450-1503), *Harp and Lute Players*.[14] By this time, lutes were widely used in Germany, the 1566 inventory of instruments belonging to Count Raymond Fugger of Augsburg containing no less than 140.[15]

## Clavicymbalum

On the table at the right are a viol, a keyboard instrument, several wind instruments, and three books. Little can be said of the keyboard instrument, as neither its mechanism nor its keyboard is visible. Just enough of the latter can be seen to

show that it is not the recessed type common to clavichords and the square Flemish spinets of the time. It is probably the *clavicymbalum* which Virdung describes as having been recently invented, a small harpsichord similar to the English virginals.

## Viola da gamba

The viol is crudely drawn, with an impossibly wide finger board. It lacks the frets which all but *viole da braccia* had to have, although it is too large to be such an instrument. It must therefore be a tenor *viola da gamba*. It has six strings and C-shaped sound holes, unlike those illustrated by Virdung and Agricola, though resembling one in the woodcut of *Frau Musica* mentioned earlier. No bow is depicted.

## Recorders

The wind instrument only partly visible cannot be identified precisely. The remainder are of four kinds: two recorders, one crumhorn, one straight cornett, and one flute. The two recorders, with their fipple head-joints, are of typical early 16th-century design, cylindrical, with no trace of the inverted cone which marked later developments. (See Virdung and Agricola.) There is one significant omission: they have only six frontal finger-holes, whereas all the normal sizes were built with seven. Furthermore, in the 16th century the lowest hole was doubled, in order to accommodate the little finger of either a left- or right-handed player, the unused hole being stopped up with wax. The doubled seventh hole is clearly visible in Virdung and Agricola. In order to avoid having to depict each recorder from the back as well as the front, Virdung and Agricola have displaced the back thumbhole to the side of the instrument, making it visible from the front. The larger of the *Weisskunig* recorders is probably a tenor (lowest note c′), approximately 23 inches long; the smaller would be an alto (lowest note g′) of approximately 17 inches. The conjectured length of the larger recorder is confirmed by that of the instrument to its left, a straight cornett, which was built in only one size, 24 inches, with lowest note c′.

## Cornett

The cornett became the leading treble wind instrument of the 16th and early 17th centuries, the most virtuosic technique being expected on it. In Germany a differently constructed straight version of the cornett was common in the 16th century. Conical in bore, and fitted with a separate mouthpiece, this is the type illustrated by Burgkmair, Agricola and Praetorius. It should not be confused with the contemporary mute cornett built in the same way, but lacking the separate mouthpiece. Burgkmair's cornett has, correctly, six frontal finger-holes; the seventh hole near the bell could only serve as a tuning hole, such as may be found in crumhorns and early oboes.

## Crumhorn

The curved instrument on the table is a crumhorn. Judging its size from that of the cornett, it appears to be a tenor (lowest note c), which would have a tube length of approximately 26 inches. The set of five crumhorns formerly belonging to Alfonso II d'Este (died 1597), now in the museum of the Brussels Conservatoire, contains three tenors, with a lowest note of c, which are 27½ inches long, including reed.

## Flute

The remaining woodwind instrument on the table is a cross-blown flute. Virdung shows only one flute (*Zwerchpfeiff*); Agricola shows, for the first time, a family of four *Schweitzer Pfeiffen* or flutes. The small flute, or fife, was well-known in the late 15th century because of its use, with a drum, in German and Swiss military music. Prints 160, 171, and 186 in *Weisskunig* show the military fife and drum, and the text for Print 33 describes the effect of their use in campaigns:

> The young white king brought the manly and cheerful fife and drum. When he went to battle, the fife and drum not only gladdened the hearts of men, but filled the air with the sound that proclaimed that the young king conquered many lands, and always defeated his enemies.[17]

By the 16th century the flute was no longer confined to military use. Cylindrical in bore, it had six frontal finger-holes, not the seven drawn by Burgkmair. His flute appears to be a tenor (lowest note d′) approximately 27 inches long; although drawn a little larger than the cornett, it does not seem large enough to be a 36-inch bass.

The only remaining instrument to be discussed is that accompanying the group of singers in the background. At first glance this might appear to be a cross-blown flute, but the carefully depicted conical bore rules out that possibility. If it were a flute, the player would be blowing across a hole some two or three inches from the end; the instrument would thus project beyond the side of his face. This player blows into the extreme end; he is playing a straight cornett, not a flute. Because of the small size of the cornett mouthpiece, it was necessary to play it at the side of the mouth where the lips are thinner. Maximilian's favourite cornettist, Augustin, is shown in the *Triumphzug*, prints 26-27, playing in just this way. Unlike the *Weisskunig* cornettist, Augustin is a right-handed player, but like him, he is accompanying a group of singers.

No evidence has been found to show that the depictions of musicians in Print 33 are actual portraits. With the exception of the harpist, who bears a strong resemblance to the third figure from the left in Print 75 of *Weisskunig*, none of the musicians resembles other characters in either the *Triumphzug* or *Weisskunig*. The *Weisskunig* cornettist cannot be Augustin, for we have seen that Augustin is a right-handed player, and no musician would waste time learning to play a wind instrument both right- and left-handed. The *Weisskunig* organist is dressed very differently from Hofhaimer in *Triumphzug* prints 21-22, and it is unlikely that such a famous musician would be portrayed with his back to the observer. Even the *Blasebalgetreter* or bellows-blower bears no resemblance to the one who pumps for Hofhaimer.

*'How the young Weisskunig learned to know music and string instruments.' Plate 33 of* Weisskunig

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Print 33 is evidence of how wind instruments predominated over strings in the 16th century. Contemporary inventories, such as that of King Henry VIII at the time of his death in 1547 also show this by listing no less than 77 recorders, 25 crumhorns, and 5 cornetts, but only 25 viols. The value of Print 33 lies not in the details of instrument construction, for many of these have been shown to be inaccurate, but rather in its record of the variety of instruments in use at the German Imperial court in the early 16th century.

NOTES

[1] Cf. Louise E. Cuyler, *The Emperor Maximilian and Music* (London: Oxford University Press, 1973).

[2] Campbell Dodgson, *Catalogue of Early German and Flemish Woodcuts Preserved in the Department of Prints and Drawings in the British Museum* (2 vols. London: 1911), I, 90.

[3] *Der Weisskunig, nach den Dictaten und Eigenhändigen Aufzeichnungen Kaiser Maximilians I. Zusammengestellt von Marx Trautsauerwein von Ehrentreitz*, ed. Alwin Schultz, *Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses*, VI (Vienna, 1888).

[4] Österreichische Nationalbibliothek, Codex 3033. Also in the library of Prince Liechtenstein, Vaduz.

[5] Österreichische Nationalbibliothek, Codex 3034.

[6] Wie der junge Weisse König Musik und Saitenspiel kennen lernte.

[7] Sebastian Virdung, *Musica getutscht* (Basel: 1511).

[8] Martin Agricola, *Musica instrumentalis deudsch* (Wittenberg: Georg Rhaw, 1528).

[9] Emanuel Winternitz, *Musical Instruments and their Symbolism in Western Art* (New York: Norton, 1967), Plate 49, intarsia of *Harp and Recorders* (Stanza della Segnatura, Vatican). Also Plates 66-67, Master of the St. Lucy Legend, *Ascension and Coronation of the Virgin* (National Gallery, Washington, D.C.).

Girolamo Forni, *Musical Soirée* (Metropolitan Museum of Art, New York).

[10] Rudolf Quoika, *Das Positiv in Geschichte und Gegenwart* (Kassel u. Basel: Bärenreiter, 1957), pp. 14 and 103. I am grateful to my colleague at the University of Victoria, Gordon Rowley, for his assistance in identifying the organ.

[11] Ibid., p. 117.

[12] Hans Hickmann, *Das Portativ: ein Beitrag zur Geschichte der Kleinorgel* (Kassel: Bärenreiter, 1936), p. 54.

[13] Musée Royale des Beaux Arts, Antwerp.

[14] M. Lehrs, *Geschichte und kritischer Katalogue des deutschen, niederländischen, und französischen Kupferstichs in XV Jahrhundert* (Dresden: 1883), Plate 280, no. 674.

[15] *Denkmäler der Tonkunst in Bayern*, ed. A. Sandberger (36 vols; Leipzig: Breitkopf und Härtel, 1900-31), V.

[16] Winternitz, Plate 49.

[17] Curt Sachs, *The History of Musical Instruments* (New York: Norton, 1940), p. 302.

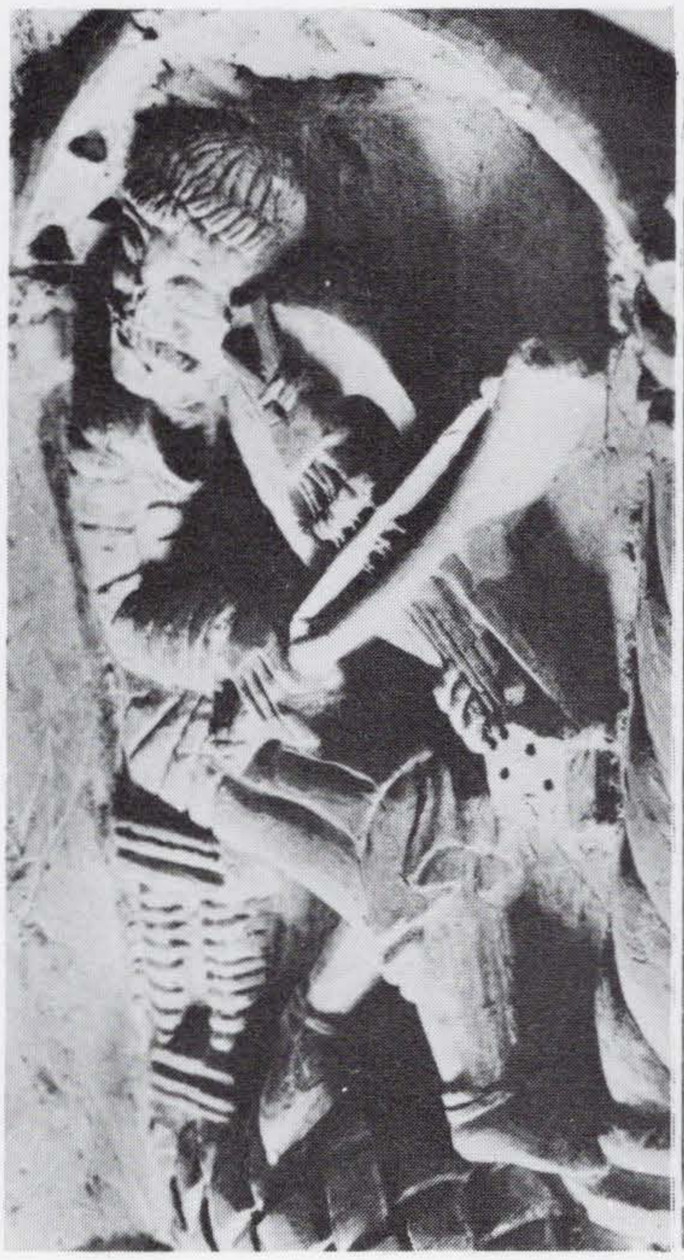
MUSEUMS AND LIBRARIES HOLDING ORIGINAL PRINTS OF WEISSKUNIG 33

Stuttgart, Staatsgalerie. Graphische Sammlung.
Weimar, Schlossmuseum.
Vienna, Albertina. Graphische Sammlung, Codex Cum. II, 6 (Ambr. 324).
Vienna, Österreichische Nationalbibliothek. Codices 3032, 3033, and 3034.
Vaduz, Library of Prince Liechtenstein.


*Christine K. Mather is Associate Professor and Director of the Graduate Program in Musicology in the Department of Music, University of Victoria, British Columbia, Canada.*

# The diversity of medieval fiddles

MARY REMNANT



1 *Captions on page 48* 2 3 4

'It is to be hoped that the "Cremonese" school of medieval fiddle making is doomed'—thus ends Christopher Page's article 'An aspect of medieval fiddle construction' in the July 1974 issue of *Early Music*. Using the word 'fiddle' in its generic sense, he reasons that, as many medieval pictures of fiddles show no nut or fingerboard, their strings must have been intended to pass directly from the bridge or its equivalent to the pegs, having no intervening contact with the instrument itself. He compares this aspect of their construction to that of Greek and Cretan *lyras*, and calls for performers and manufacturers to study those aspects of folk fiddling, such as droning on instruments with flat bridges, which are relevant to the performance of medieval music.

Certainly his remarks apply to numerous types of medieval fiddle,* and particularly to those of the rebec family, but not to all of them. We must remember that their great diversity of construction in the Middle Ages involved very different techniques of performance, and must have produced very varied sounds. We must also remember that the Cremonese school of *violin* making did not spring up overnight, but was founded on very ancient traditions, some of them certainly going back to the Middle Ages. It is not, however, the purpose of this article to write a history of the ancestry of the violin, but to follow up some of Mr Page's points and to bring up related matters.

First of all there is the subject of artistic inaccuracy, which was only too frequent. Nevertheless, to say 'Fiddles which are carelessly drawn are of no use as evidence' is a harsh judgement. An instrument may be inconsistent in one respect but quite reasonable in others. There are, for instance, numerous pictures of fiddles which have an indeterminate number of strings, but also show the distinct presence of a fingerboard. When these are added to the number of more accurate pictures, it becomes apparent that the fingerboard was in fact widely used before 1300, and does go back to the 11th century (Pl. 1). Even the aspect of an inconsistent number of strings and pegs must be treated with caution if they are carefully represented. Some modern Hungarian hurdy-gurdies have three strings and four pegs, apparently to create a symmetrical effect in the pegbox. Such whims cannot therefore be ruled out from the designs of medieval fiddle makers.

The absence of a visible nut, when not on an instrument

* While all medieval bowed instruments can be generically classed as 'Fiddles', and include numerous hybrids, they can broadly be divided into certain basic types. My own terminology is based on the following characteristics:
*Rebec:* a vaulted back, tapering to form the neck.
*Medieval viol:* often large, generally with incurved sides, and played down the lap or between the knees, going out of fashion *c.*1300.
*Fiddle:* a clear distinction between the body and neck, *and/or* a more-or-less flat back.
*Crowd:* a bowed lyre.

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1 *Paris, Bibliothèque Nationale. MS Lat. 9449, f34v. French, c.1060. Detail of man playing rebec*

2 *St. Benoit-sur-Loire, Abbey. Apse capital, 11c. Detail of man playing fiddle*

3 *Cluny, Abbey. Capital, 12c. Detail of man playing fiddle*

4 *Chartres, Cathedral. West doorway, mid 12c. Detail of Elder with medieval viol*

5, 6 *Santiago de Compostela, Cathedral. West doorway, 1188. Elders with fiddles*

7 *Paris, Bibliothèque Nationale. MS Lat. 2508, f.IIv. North Italian, early 12c. Detail of Elder with hybrid crowd*

8 *Madrid, Escorial Library. Cantigas de Santa Maria, f.46v. Spanish, late 13c. Musicians with fiddles and plucked instrument*

9 *Bolzano, Dominican Church. St. John's Chapel, fresco, Italian, c.1330-50. Detail of angel playing fiddle*

10 *Florence, Uffizi Gallery. Jacopo del Casentino (1297-1358?). 'Saint Bartholomew enthroned, and Angels'. Detail of angels with fiddles*

of similar construction to the *lyra* type, can be accounted for in various ways. (For a clear representation of a nut, see Pl. 4.) There is, for example, the type of pegbox which, although made from the same piece of wood as the main body and neck of the instrument, is not flat but hollowed out on top. The edge of the hollow is shaped into a slight rim, and this itself acts as a nut, as can be seen in a 12th-century carving of the abbey of Cluny (Pl. 3). Another method accounts for some of the 'strings that fade away before reaching the pegs for which they are intended'. This is when the strings pass through holes at the end of the neck, disappearing from sight to be attached to the pegs below, as shown on an 11th-century capital at the abbey of St. Benoit-sur-Loire (Pl. 2). This method survived throughout the Middle Ages, reaching its culmination in the Renaissance *lira da braccio*. At the cathedral of Santiago de Compostela the great *Portico de la Gloria*, dating from 1188, contains several fiddles (in the specific sense, i.e. with a distinct neck and almost flat back) which not only have this latter peg arrangement, but also a fingerboard (Pl. 5, 6). The fact that there are no bows in sight does not alter the classification of these instruments, some of which are very casually being plucked by Elders of the Apocalypse while talking to their neighbours. The Elders are seldom seen to be playing seriously, and at the French cathedral of Oloron, their bows are hanging up on the wall behind them.

The subject of bridges is very complex. From the 14th century onwards there are numerous representations of curved ones, enabling the performer to play on each string separately. From before that time there do exist other examples (Pl. 7), but they are less frequent, and the many flat bridges indicate a considerable amount of drone fiddling. There is still the possibility that some flat bridges may have had grooves at different levels for the different strings.

Very often there is no visible bridge at all. This happens too frequently to be regarded as an accidental omission by the artist, or as being unnecessary as the bow might cover that part of the instrument in the picture. The solution is in fact simple, but it was not often shown by artists until the 14th century. The tailpiece actually sits on the bridge or else has feet, thus combining the two parts (Pl. 9). When a painter depicted the straight front view of a fiddle he rarely needed to show this, exceptions being when the bridge extended from underneath the tailpiece on each side (Pl. 8). The great advantage of this combination was that it extended the sounding length of the strings, thus making more easily attainable low notes such as the Gs (relataive pitch) prescribed for three types of 'viella' in the *Tractatus de Musica* (*c.*1250) by Jerome of Moravia. The use of a combined tailpiece and bridge would render unnecessary the numerous anachronistic covered strings which are so often fitted to medieval fiddles today.

To study this subject at all thoroughly it is necessary to look at hundreds, if not thousands, of medieval pictures and carvings. It then becomes apparent that some of the instruments represented are direct ancestors of the folk instruments of today, while others show a continuous line of development leading to the violin. The detail given here from 'San Bartolommeo in Trono e Angioli' by Jacopo del Casentino (1297-?1358) shows, on the left, a fiddle with curved bridge, fingerboard, and strings descending below the pegbox. The fiddle on the right indicates that the back appears to be of a different piece of wood from the sides, a practice which was then rapidly gaining ground (Pl. 10). This picture, showing instruments which may have had sound-posts, can well illustrate the link between 12th-century Santiago de Compostela and 17th-century Cremona, and is worthy of the oft-quoted tribute by Johannes de Grocheo:

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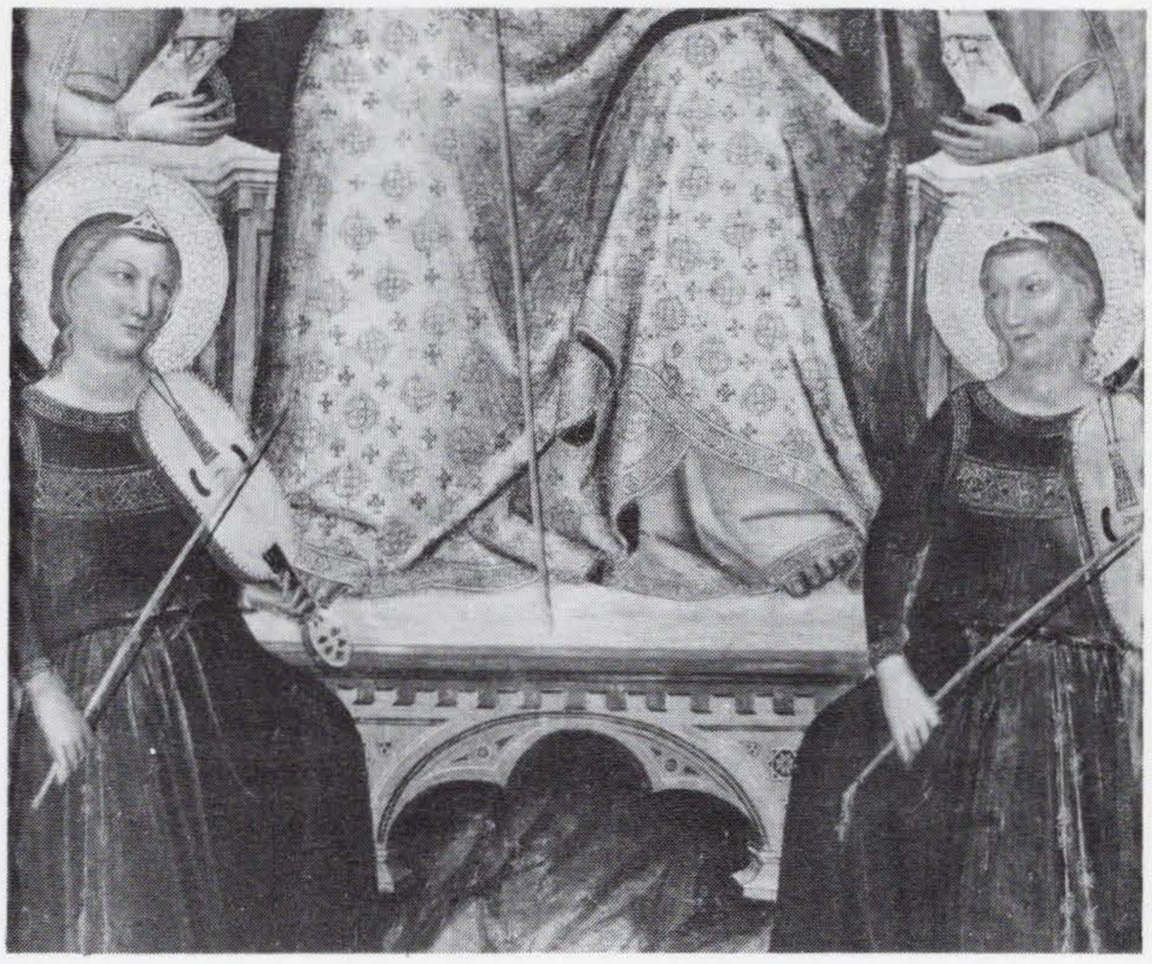

> Among all stringed instruments seen by us the fiddle ['viella'] appears deserving of first place. For as the soul having understanding virtually includes within itself all other forms of ability, and as the tetragon the triangle, and as the larger number the smaller, thus does the fiddle include within itself all other instruments. It may be that some move the minds of men more with an earnest sound, as do the drum and trumpet in feasts, jousts and tourneys, but on a fiddle all musical forms are more precisely distinguished . . . A good artist plays on the fiddle every *cantus* and *cantilena* and every musical form in general.
>
> (Johannes de Grocheo, *De Musica*, *c.*1300)

*Postscript*

In response to Mr Page's query as to whether any modern performers use fiddles with drones, the present writer has for several years demonstrated drone-fiddling in lecture-recitals and concerts, both in Europe and America. The instrument used is a fiddle by Rudolf Eras, in which the slight curvature of the bridge renders possible the playing of a single note or two or three at once. She has recently had a rebec made by Neil Hansford, in which the bridge and tailpiece are connected, and all the strings sound together.

*Mary Remnant is a lecturer at the Royal College of Music and a freelance musician. Her Oxford D.Phil. thesis was on* Bowed Instruments in England up to the Reformation *and she has written the articles on 'Fiddle' and 'Rebec' for the forthcoming sixth edition of* Grove.

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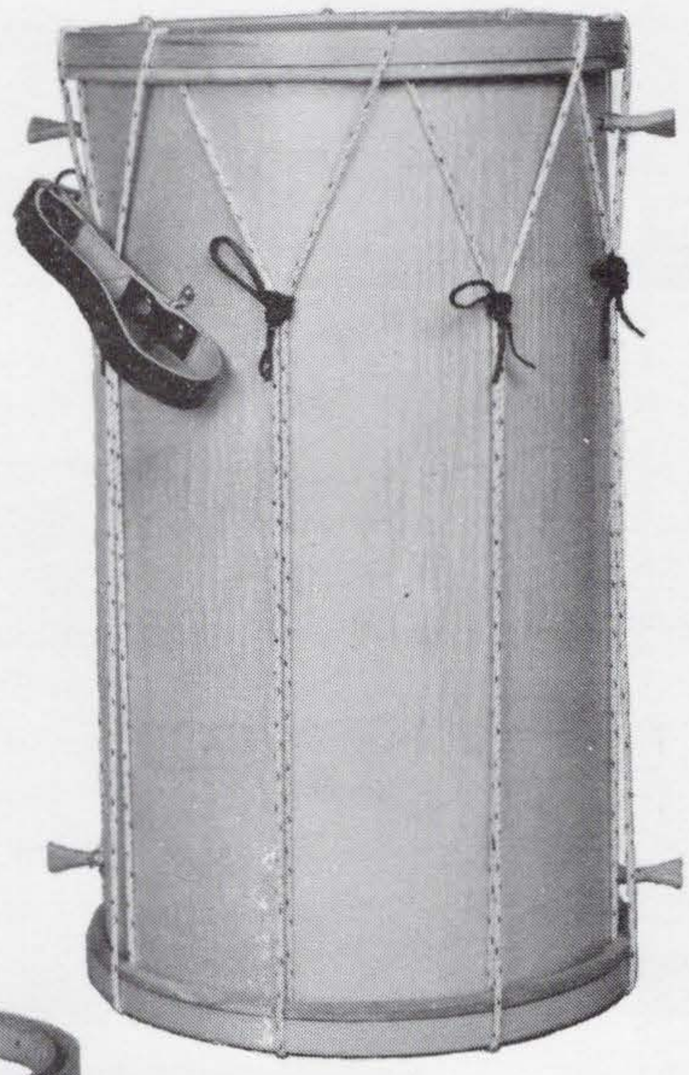

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# Christopher Page replies:

I have read Miss Remnant's article with great interest. May I take this opportunity to reply to some of the points raised?

Miss Remnant stresses that my remarks '. . . apply to numerous types of medieval fiddle . . . but not to all of them'. I agree. Nowhere in my article do I state, or even imply, that this is not the case. Concerning the absence of the nut and the consequent use of the pegs to perform its function I wrote 'This method of fastening was *widely used* in the *12th and 13th centuries* . . .'.

It is evident that there existed a 'great diversity of construction' in the manufacture of bowed instruments during the Middle Ages, but surely it should not be so readily assumed that this implies 'very different techniques of performance'? The extent to which such diversity of construction is both a product and source of different playing techniques is an organological question (of particular importance to students of the medieval period) that is by no means solved as yet. No doubt comparative musicology will contribute dramatically to the elucidation of this problem in the future. At the present time our understanding of oral musical tradition lags behind our understanding of oral literary tradition, and it remains to be seen how far the standardizing influences that obtain in the latter operate in the musical sphere.

With regard to the 'Cremonese' school of medieval-fiddle making, I deliberately used this adjective associated with the greatest achievements of the luthiers' art in a frankly pejorative sense hoping to strike an impetuous spark that would kindle a new approach to medieval fiddle playing and construction based more upon consideration of contemporary folk-instruments and techniques than the structure and technique of the violin. It is surely obvious that this usage is not adopted to deny 'the *link* between 12th-century Santiago de Compostela and 17th-century Cremona'.

My remark that 'Fiddles which are carelessly drawn are of no use as evidence' is made in quite specific contexts, preceded by, and indeed followed by, discussion of the depiction of string fixtures in medieval manuscripts. In view of this Miss Remnant's corrective 'An instrument may be inconsistent in one respect but quite reasonable in others', is surely gratuitous.

Concerning the use of fingerboards on medieval fiddles, I do feel that my remarks on this subject are less judicious than they should be, though I would not conclude with Miss Remnant on the basis of the evidence I have seen that they were *widely used* relative to fiddles without fingerboards.

I think it unlikely that the discrepancies between the number of pegs and number of strings observed in some illustrations are due to the fact that medieval makers included redundant pegs on their pegboards in order to create a symmetrical design—a feature which the artists then represented. An instrument builder must know how many pegs his instrument is to have (how else can he complete his task?) and there is no number of pegs that cannot be accommodated on a pegboard in a symmetrical design. My article contains plates showing how this was done with one, two, three, and four pegs. The illustration I reproduce to illustrate the fault in question evinces no attempt at symmetry. It is merely inept.

Miss Remnant's point concerning pegboards with hollowed-out upper surfaces is of great interest. I have no doubt that this partially accounts for the absence of nuts on medieval fiddles. I am also interested to see that Miss Remnant has drawn attention to the use of holes in the necks of fiddles to direct the strings to their fastenings, for it has been clear to me for some time that this method of fixture was by no means uncommon.

With regard to Miss Remnant's remarks about curved bridges, I believe that there is much to add, though my space is limited. The frequent occurrence of round bridges should be seen in context: flat bridges were also employed (my article reproduces three 14th-century examples), and also, a round bridge by no means precludes drone-playing. The question of bridges is indeed complex, but it should be viewed as an aspect of a much more complex question: the survival of drone playing in certain spheres of instrumental usage well into, and perhaps beyond, the late Middle Ages. We need a far more accurate understanding of the content and style of improvised minstrelsy—the main source of music in the Middle Ages, and much more information about the musicians of medieval society (the purely secular instrumentalist playing *ex usu*, the musician with some knowledge of musical theory playing, to some extent, *ex arte*, etc., and the techniques of each). Similarly, more information is needed about the inter-relationship of popular and courtly taste in instrumental usage, and about the possible differences between improvised minstrelsy and the performance of the music that survives in the manuscripts. All these factors must be considered when discussing the question of rounded bridges.

Miss Remnant's remarks about the omission of the bridge and the use of tailpieces with feet are of great interest. I have been playing a rebec built in this way for some time and have never found the resources of the instruments inadequate.

*I am grateful to Mr Page for clarifying points from his article.*

*Correction*

In Christopher Page's reply to Brian Sargent's query concerning the *pes* of *Sumer is icumen in* (*EM*, October 1974) the quotation from Deschamps should read: '. . . chanter par voix et par art, sanz parole.' (*L'Art De Dictier*, 1392, ed. Raynaud, G., in *Oeuvres Complètes*, vii, p. 272. SATF, 1891, reprinted 1966.)

# Bruges harpsichord week 1974

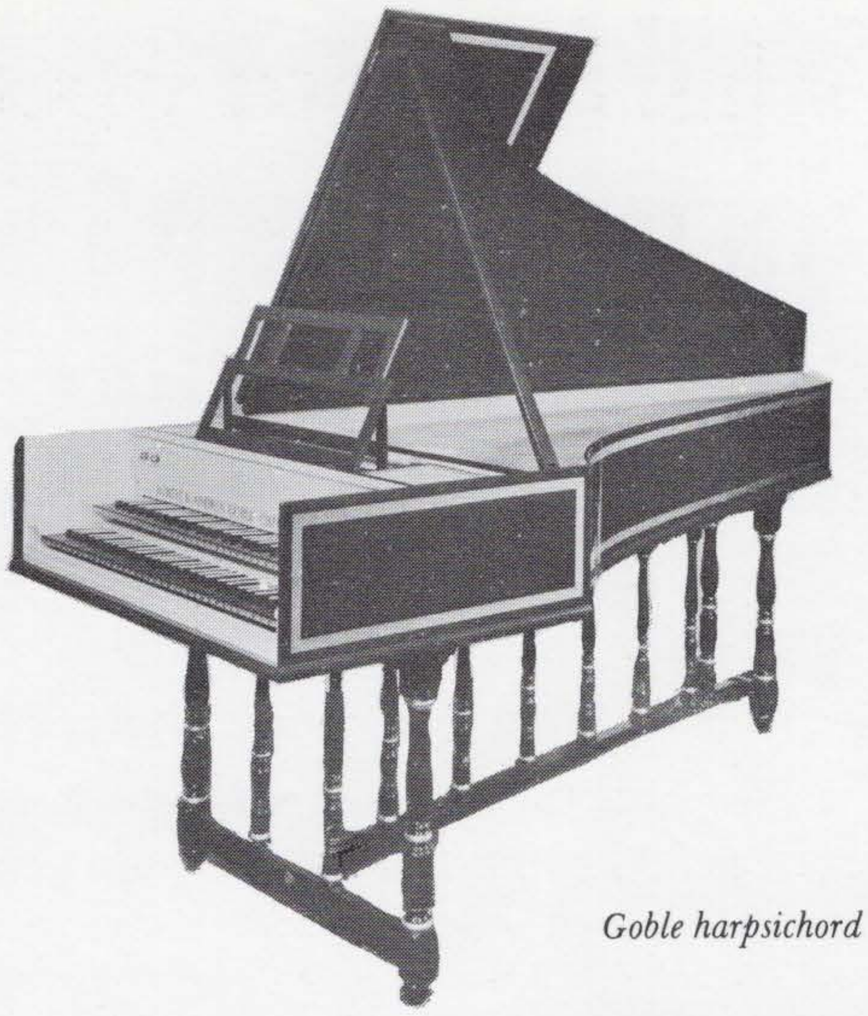
HOWARD SCHOTT

There is much that is unique about the Festival of Flanders. For one thing, it is staged most beautifully in the lovely Flemish cities which have fortunately preserved so much of their heritage, none more so than Bruges. In the days of its earlier greatness in the 14th and 15th centuries music was cultivated there along with the visual arts, during a truly Golden Age which included such musicians as Dufay and Binchois as well as master painters like the Van Eycks, Vander Goes and Memling. Today many of the buildings of the period such as the Town Hall and the Memling Museum remain to provide exquisite settings for the musical events associated with the Festival, especially the fortnight of music in Bruges which includes an entire week dedicated to one of three instruments in alternation: the organ, the harpsichord and the recorder. In the case of the harpsichord at least, while there are other prestigious and coveted awards, only at Bruges will the competition be combined with a comprehensive exhibition of instruments by leading makers, a distinguished series of concerts of early music featuring the harpsichord, as well as practical demonstrations and lectures by outstanding performers. International standards are set both with respect to the instrument and to performers. If anyone is in doubt about the vitality of the harpsichord revival and the ever-widening interest in early music in general, he need only call in at Bruges to be reassured.

Returning to Bruges after a lapse of three years, one was immediately struck by the fundamental change in the type and quality of the instruments exhibited. Gone was the 'modern' harpsichord, the heavy-cased, leather-plucked instrument with registration pedals and a 16-foot stop which dominated the concert scene for decades. To be sure one such was on stage along with traditional instruments by Dowd and Schütze, which were invariably preferred for the interpretation of early music, for the possible use of competitors who might feel obliged to perform the compulsory modern work on such a 'Bach' model. In fact, hardly any of them did so, preferring to sacrifice the 16-foot register asked for in the score in favour of the fuller tone and richer basses of the classic harpsichord, and to rely on page turners to add and subtract stops as required. Another major change from previous years was an overall improvement in standards of construction. A number of commercial producers of harpsichords were not represented at all this year. Most of the semi-professional builders formerly on show did not reappear. These facts are surely not unrelated to the growing interest in the harpsichord kit. Some kits are so well designed and furnished with such excellent materials that, if the skill of the home craftsman is equal to the task, he can produce harpsichords from them of a quality surpassed only by the instruments of the very top builders. The cost, too, is substantially less than that of even a commercial grade instrument. But, in the case of both professionally-built and kit instruments, the standard of finish varied widely. (I am not referring to outward decoration, although there were some lavishly adorned instruments on view, a few of which were even tasteful.) Some builders set themselves a goal of virtual perfection of tone and touch, and then attain it with each instrument. Other makers are less consistent, even if no less exigent in principle. A few, alas, for all their skill in design and construction, simply do not understand how an instrument works as a means of making music. In a harpsichord this involves, principally, setting up the keyboards and voicing, regulating and adjusting the instrument. In a year when so many builders elected to return to wooden jacks without adjusting screws and some even to real quill rather than Delrin as the plectrum material, differences in standards in this respect were all the more noticeable.

It is impossible to give a critique of all the harpsichords on show. In a sense, one was provided by the artists on the competition jury, each of whom performed in concert on his preferred harpsichord. Gustav Leonhardt began his opening recital on a French harpsichord by David Rubio of Duns Tew, Oxford, quilled in raven and crow, strung at low pitch and quite ravishing in sound. (The feel of genuine quill under the fingers is distinctive; it not only allows but demands a wider range of nuance.) In the same concert Leonhardt also played on a superb South German fortepiano by Adlam-Burnett of Goudhurst, Kent, an instrument which had so impressed the performer that he had altered his programme at the last minute to include music for fortepiano. On the following evening Alan Curtis also used the Rubio instrument but played his first number on a late Flemish double harpsichord by Keith Hill of Grand Rapids, Michigan. In contrast with the refined French sound of the Rubio, this harpsichord had a muscular, rather coarse-grained sound which the player's skilled fingers made convincing in the context of the particular music performed. Next Kenneth Gilbert was heard on two Adlam-Burnett instruments, the fortepiano and a beautiful French harpsichord modelled on the 1730 Nicholas and François Blanchet instrument in Boston, U.S.A. The Blanchet tone seemed not only completely appropriate to the French music on the bill, but also equally so for the Bach pieces. For their interpretation of Bach's C major double concerto, Christiane Jaccotet and Hedwig Bilgram chose a brilliantly-

*Sassman harpsichord after Christian Zell 1728*



*Goble harpsichord after Dulcken 1745*

*Adlam-Burnett fortepiano after Heilmann c.1785*

*Clayson & Garrett harpsichord after Kirckman 1776*

*William Dowd harpsichord after Taskin 1769*

*John Feldberg harpsichord after Dulcken 1747*

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toned (rich in partials) harpsichord by Robert and Andrea Goble of Headington, Oxford, after the 1745 Dulcken in Washington, and a dark, velvety-sounding (emphasizing the fundamental) copy by Martin Sassmann of Hückeswagen of the 1728 Christian Zell double in Hamburg. A more striking contrast of sounds can hardly be imagined, but the extreme tonal differentiation proved very effective in music for two harpsichords. Colin Tilney played a similar Dulcken model by Clayson and Garrett of Lyminge, Kent, in his concert which demonstrated that, like the French harpsichord of Blanchet and Taskin, for all its differences from it, such a late Flemish instrument can cope with the full range of music. The same makers also displayed a handsomely veneered single-manual harpsichord based on a Kirckman original of 1776. (Auction prices for old English harpsichords have finally reached a level which justifies the production of modern copies in economic terms.)

A number of other fine instruments were heard in the course of brief demonstration programmes played in the exhibition halls. The magnificent Blanchet model in black and gold *chinoiserie* lacquer by William Dowd's Paris atelier proved not unexpectedly to be in the gold medal class for touch and tone as well. Every detail was superbly executed, especially the finely sculpted keyboards. An unusual harpsichord was one by a young Swiss builder, Werner Iten of Zug, a copy of an Italianate instrument of 1619 by Johannes Mayer of Salzburg, with a clear, decidedly astringent sound which attracted considerable comment. Among the various instruments displayed by the Dutch builder, G. C. Klop of Garderen, a large 18th-century Italian instrument of 5-octave compass impressed one as very successful in conception and execution. Belgian makers, of course, were also well represented. Knud Kaufmann of Brussels exhibited replicas and modern interpretations of classic instruments, both types crafted with care and taste. The harpsichords of Maene of Sint Eloois-Vijve seemed to be built around elaborate decorative schemes, more successful in the case of a simple instrument such as a copy of the 1650 Jean Couchet virginal in Antwerp, than where the prototype was as formidable as the famous Ruckers-Taskin belonging to the Comtesse de Chambure, a harpsichord covered in gold *vernis martin* and delicate paintings. Jean Tournay of Noville-les-Bois, exhibited an interesting single-manual with two 8-foot stops after Albert Delin. The van Emmerik brothers of Utrecht showed instruments that evidenced a high standard of craftsmanship, especially a fine muselar and a well-made copy of the Antwerp Dulcken single harpsichord. The John Feldberg workshop of Sevenoaks, Kent, also exhibited their interpretation of this 1747 instrument, as well as their now familiar French double after Goujon and an English virginal, all instruments of very high quality. Mark Stevenson of Chelsea showed a varied group of instruments designed after originals by Taskin, Hitchcock and Ruckers. The instruments of Rainer Schütze of Heidelberg have been prominent at Bruges since the inception of the Harpsichord Week in 1965. This year his harpsichords lived up to their reputation for full-bodied tone and sturdy con-


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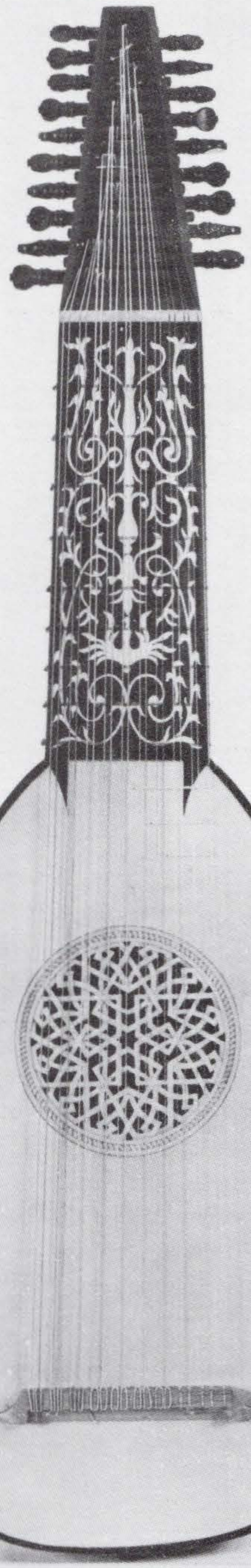

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struction. Neuperts of Bamberg, although still very much involved in the production of modern harpsichords, exhibited only their new line of instruments freely derived from classic models, as well as the South German fortepiano which they have produced for many years.

Among the kit harpsichords, the beautifully crafted Taskin model shown by Frank Hubbard of Boston, USA, enjoyed an outstanding success and was chosen by two finalists in the competition. Three European distributors of Zuckermann (USA) kits displayed four different instruments. The one which impressed me most favourably was the Flemish single, a relatively simple but remarkably versatile harpsichord. Heugel of Paris also showed a variety of instruments, including two novelties: a clavicytherium version of Hubert Bédard's Italian harpsichord, and a fine reproduction of an English fortepiano designed by Johannes Carda. The trend to kits is certainly here to stay. The Hubbard firm will shortly be marketing a pedal harpsichord and a Viennese fortepiano in kit form. No doubt there are other new kits in the pipeline.

In addition to harpsichords and fortepianos, Heugel and Sassmann each displayed a clavichord apiece. In the prevailing bedlam it was impossible to form any opinion of their musical qualities but they appeared neatly made. The Rubio workshop exhibited several lutes and four bowed strings from the master's own hand: Stainer and Andrea Amati model baroque violins, a Gagliano baroque cello and a copy of the John Rose lyra viol, all of exquisite workmanship. No wind instruments were on display this year, but considerable interest was aroused by the fine copy of a Denner oboe made by Bruce Haynes, now resident in Amsterdam, and played by him in his concert with Alan Curtis.

The competition for performers drew a field of almost 40 contestants. This number was reduced to nine semi-finalists and five finalists in due course. The standard of performance was very creditable with occasional brilliant flashes. But no one player could sustain a sufficiently high level to deserve a first prize. The jury awarded the second prize to Henk Cuppers (Netherlands), two third prizes to Eric-Lynn Kelley and Martin Pearlman (USA), a fourth to Gordon Murray (Canada), and a fifth to Larry Phillips (USA). (No contestants in the figured bass competition got beyond the preliminary round.) The obligatory works covered a broad range of styles, from the virginalists to Ligeti in fact, so that each performer's strengths and weaknesses were sure to be revealed. It was interesting to observe the contestants' marked preference for 17th-century works when it came to their free choices. Performance nerves seemed to afflict at least one player, who rose from the harpsichord after playing Ligeti's *Continuum* and dramatically tore the piece of music in two!

In retrospect perhaps the most valuable part of the total Bruges experience may well have been the lecture series presented by the distinguished artists on the competition jury. Colin Tilney began these with a most informative talk on playing the English virginalists and this was followed by Gustav Leonhardt's exegesis of movements from Bach's C minor French Suite. It was especially noteworthy that these two sensitive and scholarly performers both warned against the dogmatic literalism which some enthusiasts bring to the task of interpreting early music. Basic musicality and common sense must prevail over doctrinaire applications of 'old fingerings', inequality and other aspects of performance practice. Tilney's most memorable epigram was to the effect that the ornaments in virginal music may be brilliant or expressive, but they are never standardized. Leonhardt's dry wit led him aptly to characterize the French systematization of rhythmical inequality as 'a frozen liberty', and to add that all notes are *inégale*, but some are more *inégale* than others. One was somewhat at a loss to understand his observation that rubato is actually the result of dynamics and nothing else. For him, baroque music always seems a music of decrescendos, with only rare crescendos which do not carry over the barline.

Alan Curtis gave a most informative talk on playing from unfigured bass parts, especially in 17th-century music. Treatises like Aggazzari's are helpful but the rules soon give out and the ear and sense of style must take over. He praised the chitarrone, Caccini's favourite, as a continuo instrument for vocal music; it is gentle and cannot intrude into the treble region. The viola da gamba was not the invariable continuo partner of the harpsichord. In Italian 17th-century opera the cello was more frequently used. In free recitative the long note values are purely conventional and not to be played literally; even with the viol or cello performing them with an instant and drastic diminuendo, musical nonsense will result from their playing them at all. He was followed by Christiane Jaccotet who, with an assistant flautist, gave a valuable practical demonstration of how she would perform the figured bass of a Bach sonata. She presented possible alternative realizations and then explained her reasons for choosing the one she preferred. The final lecture was offered by Kenneth Gilbert on the music of Jean-Henri d'Anglebert which he has edited for a forthcoming publication. He dealt with some of the problems faced by the interpreter confronted by the simple structures but complex textures of the music. Unlike Chambonnières and Louis Couperin, this composer has put everything down in his score; no further elaboration is required. When played on a 17th-century French instrument, such as d'Anglebert must have used (he died leaving three one-manual harpsichords, including a Ruckers), the texture no longer seems so compressed. But this earlier type of instrument remains to be discovered. No copy of one was on view at the exhibition, it was noted.

Bruges is already busily preparing for the 1975 Recorder Week. It is reported that 43 contestants from Japan alone plan to enter the competition. That number was the total of participants in 1972, it will be recalled, so the time taken up by the competition may well have to be extended. If this year's standard of musical interest is maintained, as one has every right to expect, the forthcoming Festival of Flanders and the Recorder Week in Bruges should prove rewarding to devotees of early music.

# *Rovetta and Tunder*–misattribution or plagiarism?

JEROME ROCHE

Not long ago I had occasion to transcribe the *Salve Regina* for alto, five strings and continuo from Giovanni Rovetta's *Motetti concertati a 2, e 3 voci*, published in Venice in 1647 as the composer's opus 10; the source was a microfilm of the copy in Bologna's Civico Museo Bibliografico Musicale. The date of publication was some three years after Rovetta had succeeded Monteverdi as *maestro di capella* at St Mark's, Venice, consequent upon the latter's death in 1643; he was to hold the post until his own death in 1668. During this later period of his life he not only was one of the major Italian church composers, but also earned wide popularity in northern Europe. One of his earlier motet collections was issued at Antwerp in the late 1640s, manuscript copies of his works circulated in England, where his music seems to have been especially admired, and the German anthology compilers of the 1640s and 1650s included works by him in their selections of the latest Italian motets.

What drew my attention to this *Salve Regina* was its scoring: solo motets with a five-part string ensemble were very unusual in Italy at this time—usually a solo voice was contrasted just with a pair of violins, the inclusion of lower parts being specified only in works on a much larger scale, and then often left to the option of the performer. Since there is no evidence that lower parts were made up for particular occasions to produce a fuller texture in the manner current in the opera house, we can assume that when a composer provided them he intended a much more sonorous texture than was possible with only violins and continuo, as can be seen from the beautifully solemn opening bars: (Ex. 1). When transcribing it, the richness of this string scoring makes one think of German music; for one associates it with the five-part string writing that was common in the mid-baroque German cantatas of such composers as Bruhns, Tunder and Buxtehude, with written out *obbligato* lower parts where the Italians would merely have written for two violins, in trio-sonata fashion.

When shown the transcription, an undergraduate who had been making a special study of German cantatas in the pre-Bach era was also struck by the music's similarity to a work he had looked at, and he later produced No. 3 of the Tunder volume in D.D.T.,[1] a motet on the text *Salve mi Jesu* for alto solo, five strings and continuo. This turned out to be identical with my Rovetta transcription! Identical, that is, except that the text had been 'Protestantized', the basso continuo part was almost entirely lacking and had been editorially reconstructed, and a few ornament signs had been added. Here then was a fascinating case of misattribution or perhaps even deliberate plagiarism.

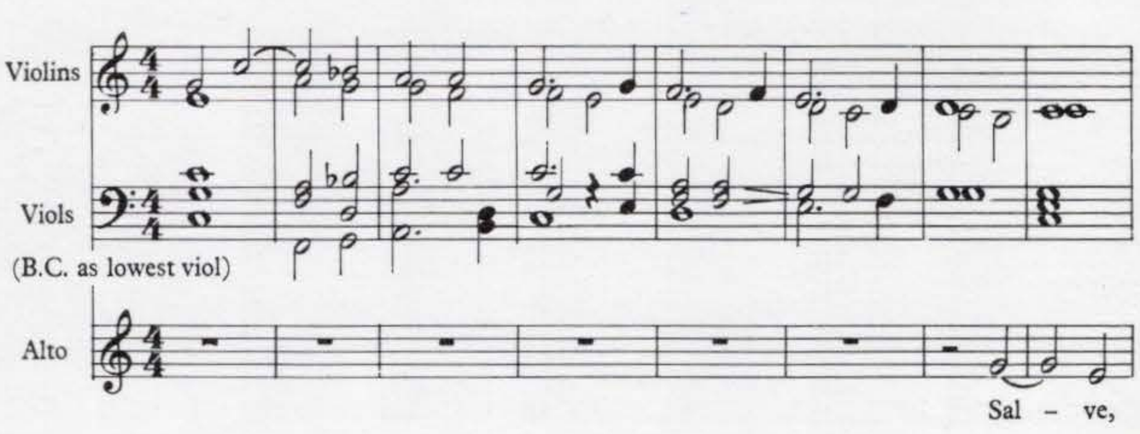
A correspondence with the Tunder scholar Dr Georg Karstädt of Lübeck, who is writing the article on him for the forthcoming edition of *Grove*, established the following facts:

(1) Two of Rovetta's publications of church music, neither of which is the source of the *Salve Regina*, were in the archives of the Marienkirche, Lübeck, where Tunder worked, in his time (they are now in the Stadtbibliothek).

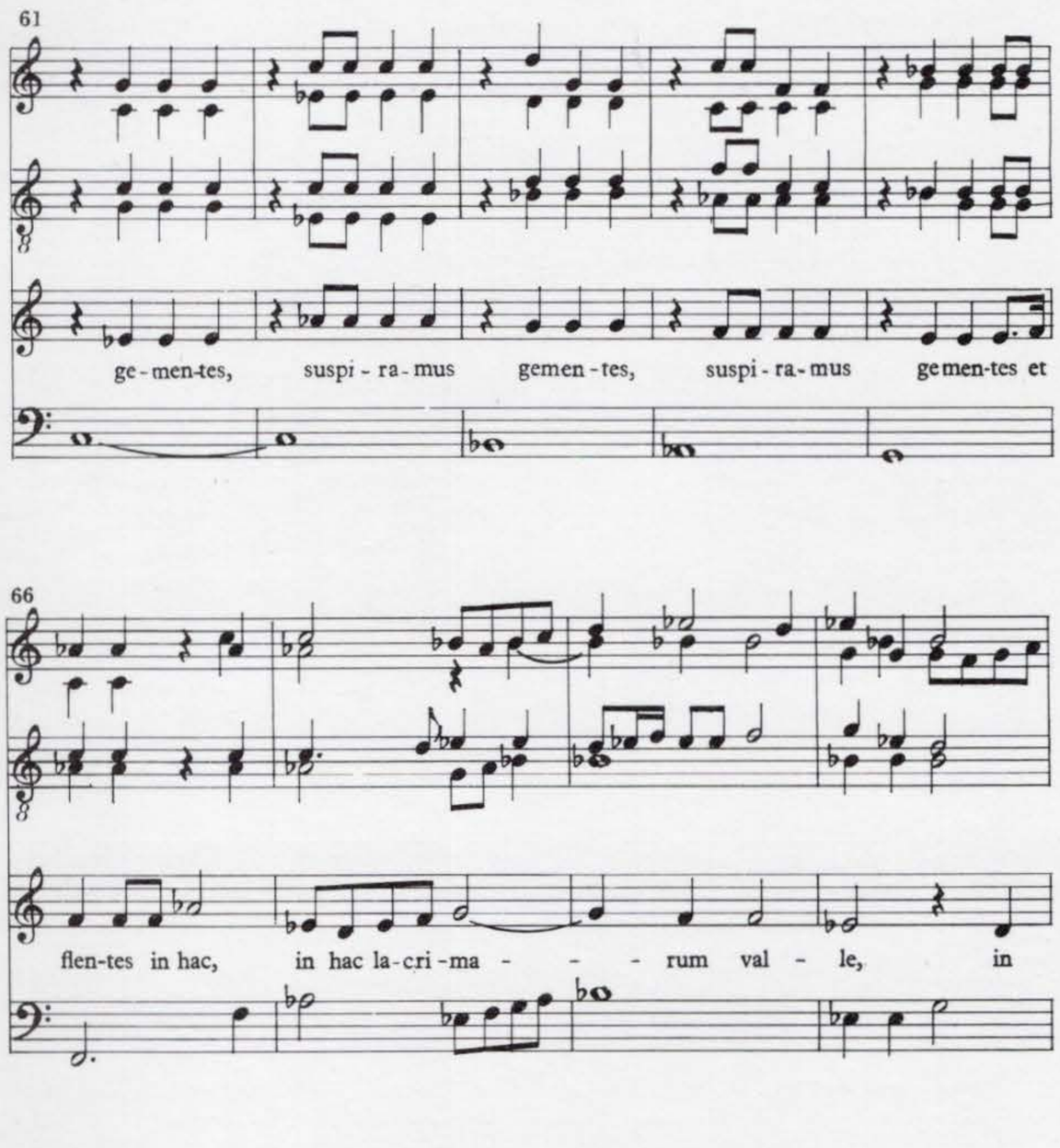
(2) Gustav Düben, first organist at Lübeck in Tunder's time, copied out much of his church music, along with that of several Italian composers, including Rovetta,[2] in manuscripts now preserved at the University Library of Uppsala.

(3) There are two copies of the motet *Salve mi Jesu* in different hands, and it is impossible to say who put the name Tunder to them.

On this basis it is hard to argue persuasively that Tunder attempted to pass the motet off as his own. Clearly he had access to Rovetta's music; and this was not the only time he set a Marian text altered for Protestant use, for the first work in the D.D.T. volume, *Salve coelestis Pater*, is also based on the *Salve Regina* text, the prayer being addressed to God the Father rather than the Son. Any misattribution could, it is true, have been Düben's mistake, for he gathered to-

Ex. 1

gether works by a large variety of composers both German and Italian, but this does not account for the ease with which *Salve mi Jesu* could on stylistic grounds be taken for Tunder's.

Whatever the truth, this discovery unearths another German-Italian cross-current of early Baroque, and credits a little-known Italian with what is an exquisite piece of music. It highlights, perhaps, the vast difference in the present state of published knowledge as between the German and Italian Baroque: Tunder's *Gesangswerke* have been available in D.D.T. since 1900. It means that the rich German string style is not purely a national characteristic, but has precedents in Italy. Kurt Gudewill[3] suggests that Tunder's solo motets to Latin texts illustrate an early manifestation of musical pietism; if so, the intimacy and suavity of his music derives, through what one assumes to be his copying of Rovetta's motet, from an Italian, and Catholic, sensuality. One of the most moving moments of the *Salve Regina* is the modulation to the minor at 'gementes', which illustrates these qualities to the full (Ex. 2).

Ex. 2

61
ge-men-tes, suspi-ra-mus gemen-tes, suspi-ra-mus gemen-tes et
66
flen-tes in hac, in hac la-cri-ma - - - rum val - le, in
70
hac, in hac la-cri-ma - - - - - rum val - - le
3 4 3

Notice the way Rovetta omits the lowest instrument, which suggests that there cannot have been a bowed string doubling the continuo throughout; this in turn favours the use of an organ continuo to sustain the bass line.

It would be sad if the motet in its original form, with the correct Marian text and a complete and authentic bass continuo part, were not at the disposal of counter-tenors who had a string ensemble to hand (2 violins and 3 viols originally; a viol consort or a string quintet would be suitable) together with a keyboard continuo—or rather, at the disposal of consorts with a counter-tenor to hand. So that the work can be rehabilitated from the D.D.T. transcription, the complete Rovetta bass continuo part is appended below (Ex. 3), and the following is a list of the textual alterations:

| Tunder | Rovetta |
|---|---|
| mi Jesu pater | Regina mater |
| advocata noster [*sic*] | advocata nostra |
| et pacem nostris temporibus | et Jesum benedictum fructum |
| concede, o clemens, o pie, o | ventris tui nobis post hoc |
| dulcis pax vera Jesu | exilium ostende, o clemens, |
| | o pia, o dulcis virgo Maria.[4] |

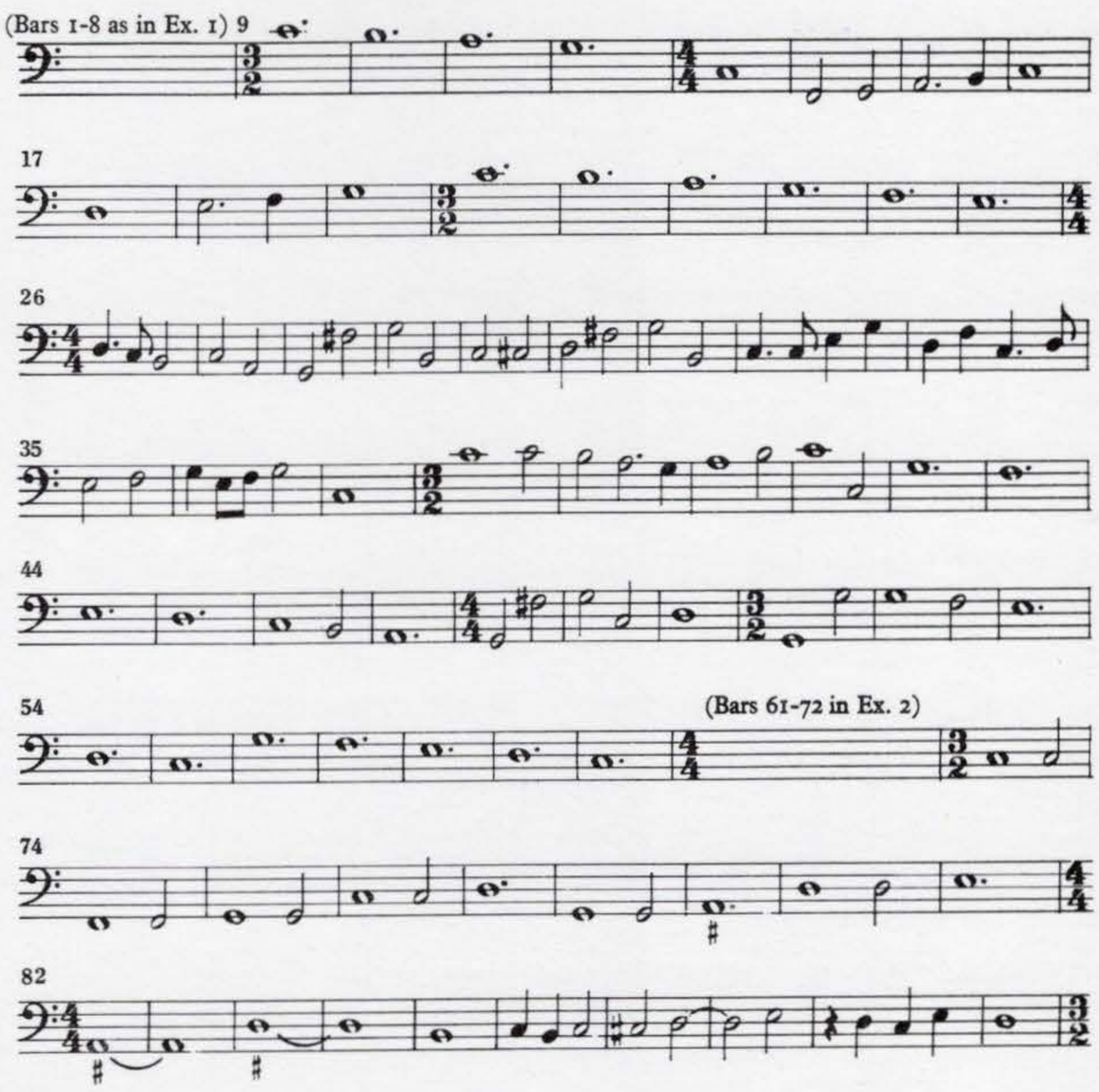
*Footnotes*

[1] Franz Tunder, *Gesangswerke*, ed. Max Seiffert, *Denkmäler Deutscher Tonkunst*, iii (rev. H. J. Moser, Graz, 1957).

[2] This is also clear from the preface to the D.D.T. volume, pp. vii-viii.

[3] *Franz Tunder und die Nordelbingische Musikkultur seiner Zeit* (Lübeck, 1967), p. 15.

[4] Tunder had to alter Rovetta's underlay from bar 92 onwards so considerably that it has been felt best to show the vocal part above the basso continuo in Ex. 3 for this final section.

Ex. 3

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92
et Je - - sum, et Je - - - sum be -

99
- ne - di - ctum, be - ne - di - ctum fru-ctum ven -

107
- tris tu - - i no - bis, no - bis post hoc ex-i - li-um o - sten-de,

112
post hoc ex-i - li-um o - sten - - - - - - - - - - -

115
- - de, o cle - - mens, o cle - - mens, o cle - - mens, o cle -

119
- - mens, o pi - a, o-sten - - - de Je-sum be - ne - di-ctum,

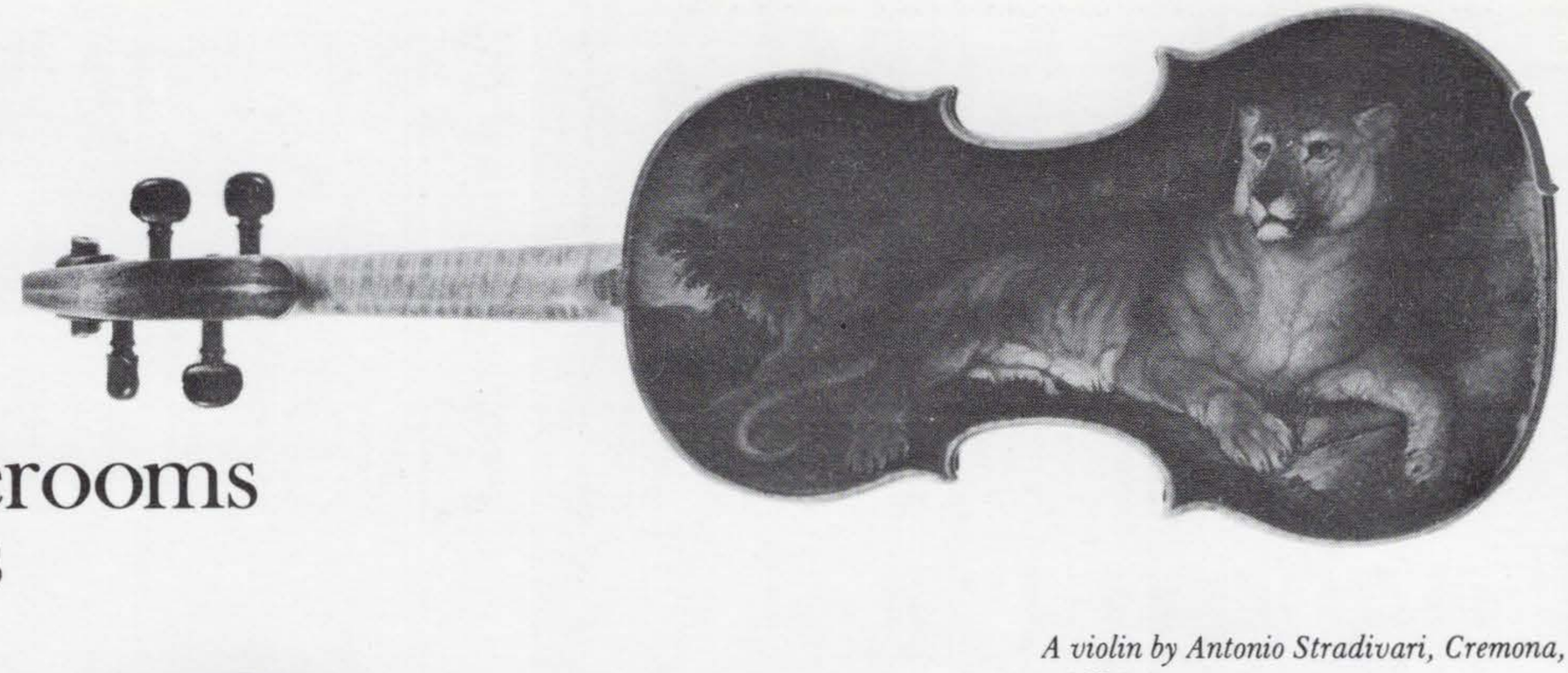
125
Je-sum be - ne - di - ctum fructum ven - tris tu - i o-sten-de no - bis

131
Je-sum, be-ne-dictum fructum ven-tris tu - i o cle-mens o pi - a

135
o-sten-de no-bis, o dul-cis vir - go Ma - ri - a, o-stende no-bis, o-sten-de

139
no-bis o dul-cis vir-go, o dul-cis vir-go, o dul-cis, dul-cis, dul-cis vir - go Ma - ri - a.

*We regret that the checklist of recordings has had to be held over, along with correspondence on the* pes *in* Sumer is icumen in *and Mr Colt's review of* Closson's History of the Piano.



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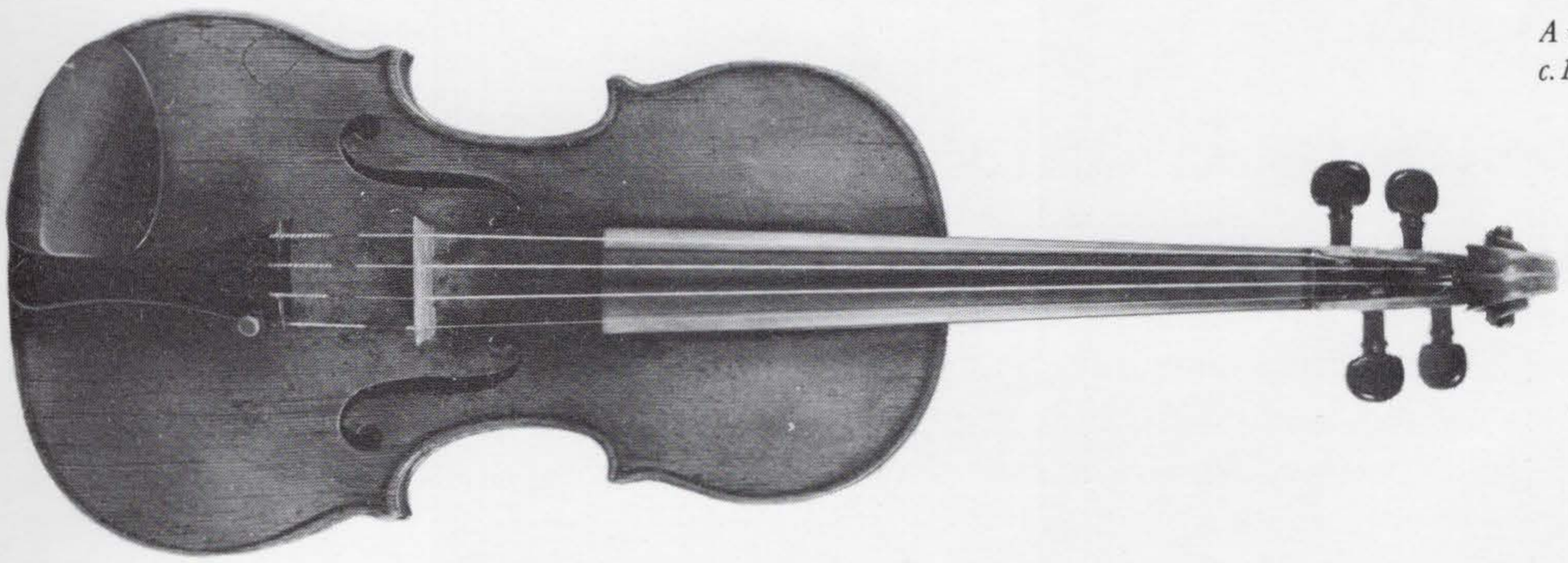

*A violin by Antonio Stradivari, Cremona, c.1670-5*

The first three sales of the 1974/5 season have produced no new record prices but on the other hand they have certainly not fulfilled the gloomy predictions of those with half an eye on the world financial situation (gloom of course from the vendor's viewpoint only!). It is true that none of these three sales contained any major items. It could normally be the instruments priced in the thousands of pounds that are most affected by an economic crisis. This is rather a pity in a way, as it would be interesting to see whether the major collector's financial considerations overcame his organological interests. It is, however, important to state in this connection that past experience has shown that if any work of art comes up for sale which is both rare and in particularly fine condition it will almost certainly command a high price and hold it thereafter, whatever other movements there may be in the market.

What is apparent from studying these sales, is that the middle price range of violins, say from £100 to £500, are definitely realising more than in the past and that this seems to be largely due to the ever-increasing demand from Japan. Secondly, there would appear to be a continuation of the trend for woodwind prices to stabilise after the sharp upward movements which occurred during the last two or three years. This is accompanied by a greater selectivity on the part of buyers who will still pay high prices but now only for the right instrument at the pitch they require and free from cracks and other imperfections. To give a few examples, a boxwood one-keyed flute from around 1800 will only fetch more than £100 to £150 if it fulfils the aforementioned conditions, but the large number of instruments which now appear on the market tend to fall into this price range. Clarinets of similar vintage tend to average out at between £50 to £80, with the same provisos. The interest in woodwind from later in the 19th century has increased but undoubtedly has still some way to go before reaching its full potential.

On specific items which have been on offer, perhaps some of the most interesting were a number of early bows. These occur very rarely so it was not surprising that the prices seemed high for bows which in some cases had repairs in places which would have much diminished the price of a more modern violin bow. The highest price was achieved by a bass viol bow, *c.*1750, attributed to the School of Peter Wamsley, which realised £550. Perhaps the most attractive, by virtue of its delicacy and the form of the pikehead, was a treble viol bow, also *c.*1750, ascribed to Thomas Smith, which realised £450. This was one of the bows which had repairs. In past issues, this column seems to have terminated rather often with mention of a violin by Stradivari or a maker of like calibre, fetching an astronomic price. It is therefore rather a relief in some ways to mention one that did not: a violin by Stradivari which realised a modest £6,500. It was an example from his early period, being dated *c.*1670-75. The explanation for the seemingly low price lay underneath the painting of a lioness on the back of the instrument. This painting, which had been executed in the 19th century, covered a degree of damage which would be difficult to determine fully until the violin was opened or perhaps the picture removed, which might—or might not—reveal the original varnish.

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# Where the wind blows

CHRISTOPHER MONK

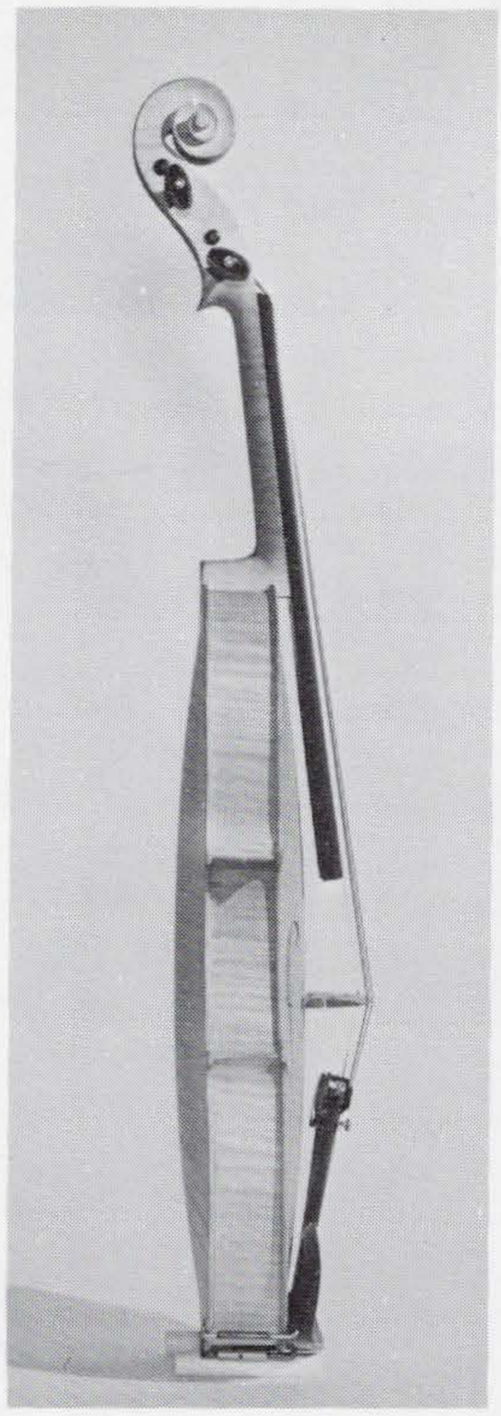
Warmly attractive brochures arrive about now to stir our imaginations over summertime and holidays. The waste-paper basket catches most of them but a few just have to be preserved. One of our favourites came from Intourist a few years ago and describes the joys of Russian cities and resorts. But what goes on at Simferopol? Here 'taxis and buses always flock to the Terminus to take you to the sea-side and the famous Crimean health resorts in the nick of time'. We are still wondering if this has a sinister explanation or whether local comrades just slipped up in the domestic engineering.

Early music has diminishing cause to grumble about its share of holiday courses and a random sample may be of interest. I can speak first-hand of the Northumbrian Recorder and Viol School (NORVIS, c/o Randalholme, Claremont Avenue, Lemington, Newcastle-upon-Tyne, England). The setting is a hillside with a dramatic view of Durham Cathedral and castle. The college that has housed it for four years has separate rooms for all 140 students, with any amount of space for practice, rehearsals and concerts. Layton and Christine Ring direct and teach. The Jaye Consort of Viols provides tuition on strings, Jeanette Cramer of Berlin and Anna Bonniksen on recorder, and John Beckett on harpsichord and organ. The more devious wind instruments like crumhorn, rauschpfeife, dulzian are well represented, and a memorable sound of mute cornett, two cornetti, two lysarden, and two serpents could be mustered, for example, in a particular canzona without straining resources. It might prove something that two of the serpent players last year were composers.

Correspondents have kindly sent accounts of other equally stimulating summer schools. The Consort of Musicke (c/o Flat B, 6 Harvist Road, London NW6) provided mainly for string-players at Halsway Manor with Catherine Mackintosh and Trevor Jones on bowed instruments and James Tyler, Julian Creme, Anthony Rooley on plucked ones. There was 'an infusion of renaissance wind' as well and last year Howard Mayer Brown gave some exciting demonstrations of 16th-century improvising techniques on recorders. Jantina Noorman gave a fascinating lecture on the growth of her 'Musica Reservata' style, and tutors included Andrew Parrott, conductor of Ars Nova and Musica Reservata, and Madeleine Inglehearn of the Companie of Dansers. Dancers are also specifically provided for this year by the Dolmetsch Historical Dance Society (c/o Middlefield, Seavington St. Mary, Ilminster, Somerset). During the first week of August they will be at the beautiful old Dillington House, Ilminster, with Nathalie and Louise Dolmetsch in charge of thirty dancers, and Andrew van der Beek coaching up to fifteen players of renaissance instruments.

Sally Wright attended the second school arranged by Studium Musicae (c/o 5a Avenue du Furet B-1180, Brussels, Belgium) in an old abbey near Namur. There was group instruction for all eighty of them in renaissance brass and woodwind, strings, keyboard or singing each morning. Afternoon sessions were spent on a Gabrieli Mass (performed at the end of the week), or in small mixed groups. After each evening meal an instrument-maker gave a lecture, apart from one when a singer explained and demonstrated medieval and renaissance techniques. She speaks highly of the viol-teaching, which is what she experienced personally, although tutors were pushed to find enough time to help everybody. The spontaneous music-making, the seriousness, and the high musical standards of everyone, including the children, impressed her. There were few who seemed content to be merely adequate or to rely on the curiosity value of their instruments, and she says she returned with plenty of food for thought—and practice.

A course in a lovely and unusual setting is arranged by the Istituto Musicale Comunale, Castello Comunale, I-12087 Pamparato, Italy. J. M. Thomson points out that while early music still languishes in Italy, Mauro Uberti does much by his Festival dei Saraceni in his Piedmontese birthplace. Almost every aspect of musical life is provided for and many of the best Italian teachers are assembled there. Tutors in 1974 included Emilia Fadini, harpsichord, Dom Anselmo Susca, Gregorian chant, Ezequiel M. Recondo, recorder, Federico Orsolino, lute. Concerts are all free and are held in the finely-proportioned baroque church. Though the festival grows each year it still lacks the recognition and economic support it deserves. Italian naturally is the language, but much English and French is spoken. The experience of mountain village life



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Early Italian music always seems more widely known and loved outside Italy. Arbeitskreis für Musik e V. (643 Bad Hersfeld, Nachtigallenstr. 9, W. Germany) now runs a summer school for the study and performance of early Italian operas. Siegfried Heinrich directs the annual festival at Bad Hersfeld, between Wurzburg and Kassel, which specializes in these, and Uta Henning writes that last year he assembled a body of competent amateurs during the second week in July to rehearse and perform Peri's *Euridice* and Cavalieri's *Rappresentazione di Anima e Corpo*. The problems of combining chorus, dances and instrumental intermedii with formal drama of this period are absorbing and do not often come the way of amateur players. This year (6-13 July) the project is to be repeated and they intend to perform Monteverdi's *Orfeo* in the ruins of the Romanesque church, once Germany's largest Benedictine abbey. Competent musicians from everywhere are welcome.

Conferences tend to be rather academic, but the Conference of Renaissance and Medieval Music (c/o Dr Stanley Boorman, Sidney Sussex College, Cambridge) sets out to be a forum for both scholars and performers. They concentrated their attentions at Cambridge, England, last July, on Dufay and the wide range of papers presented by Brian Trowell, Gilbert Reaney, Professor Planchart, Margaret Bent, Michael Morrow, Judy Blezzard, Roger Bowers and Dr I. L. Campbell provoked much profitable and enjoyable discussion. Concerts at which Dufay's Missa 'Sancti Antonü Viennensis' and selections of settings from Petrarch were heard, and a performance of Dufay chansons from the gallery by the Susato Consort during the final dinner seem also to have stimulated enjoyable informal music-making.

Europe of course has no monopoly and certainly cannot offer a summer school in January as can the University of New England, Armidale (Residential Music School, P.O. Box 743, Tamworth, NSW, Australia). Campbell Howard has been arranging these since 1957, and through them seems to deserve much of the credit for the revival of interest in baroque music in Australia. They concentrate now on chamber music of every period for strings, woodwind and brass, with choral classes as well. The enthusiastic response of recorder-players last year almost swamped the tutor, Alan Murphy, who also directed the renaissance instruments. This year Fred Lenffer will join him to direct the recorders and so allow him time to coach groups of renaissance brass, reeds, flutes and strings.

The enthusiasm and talents of Ichiro Okamoto, the lutenist and guitarist (Nigawa-cho 14-7. 3 chomé, Nishinomiya-shi, Hyogoken, Japan) are helping to establish early music in Japan. He graduated from the music school at Athens in 1970 and studied with Oscar Ghiglia and Julian Bream. In 1972 he assembled the first Japanese professional early music group, 'Danceries'. Recorders and lute were little problem, but other instruments were hard to find and no Japanese shop dealt in them. They were able to borrow a consort of crumhorns, a cittern and bass and tenor viols from private collections. Successful concerts have enabled them to buy their own now, add a dulzian and rebec, and order a set of renaissance recorders from Andreas Glatt. They make their own percussion. The immediate response of Japanese audiences encouraged them and so did a great consignment of music arranged by the French Embassy (British Council, please note). That and the friendly help of the flautist Michel Debost partly explains how they came to give ten concerts in France last summer. At the last moment one of them had to stay behind so a French recorder and cornett player, Robin Troman, took his place with great success. The warmth and enthusiasm of French audiences astonished them, for 'Danceries' performed without their two singers and modestly believe they still have a long way to go. The Gothic and Romanesque churches in which they played were a new experience and a revelation in themselves. The players have returned, some to study in Europe, with renewed vigour and excitement which they hope to communicate in Japan, and have a further series of over forty concerts in France arranged for this summer. That's another kind of holiday.

Anyone who was moved by Michael Zadro's article in our July number to explore the use of 'Scott's Liquid Gold' on wind instruments may have been disturbed to notice that it is combustible, harmful if not fatal when swallowed, and moreover dangerous in prolonged contact with skin. The distributors in this country are quite definite however that there is no real need to have a fire-engine and ambulance standing by each time one plays a treated flute for instance. They don't actually recommend drinking it, but the noxious elements are all in the solvents which will have evaporated when an instrument is ready to be used. The dramatic warnings are to comply with ultra-strict American safety laws. (See also our 'Correspondence and Queries' page.) Makers will be glad to know that details of good original instruments are being made available. The Royal College of Music (Prince Consort Road, South Kensington, London SW7) has recently produced for sale, full-size plans of the cittern by Gieronimo Campi (Italian late 16th century), the chitarrone by Magno Tieffenbrucker (Venice 1608), an anonymous Italian harpsichord *c.*1580, and they will have others. The Metropolitan Museum of Art, Department of Musical Instruments, 5th Avenue, New Nork N.Y.10028, is also offering technical drawings of some of their instruments and contact prints of X-rays of others. Lists of these and of attractive drawings of recorders, flageolets, oboes and cornetti are ready. Another publication that should not escape notice is a reprint by Minkoff of Geneva (available from Cambridge Music Shop, All Saints Passage, Cambridge and elsewhere) of the serpent tutor officially adopted by the Paris Conservatoire in 1812. It was written by a committee of four noted professors and even a quick glance through should convince anyone that the serpent, when studied, has a great deal more to offer than the rich digestive joke sounds that are all many casual lecturers suggest to its credit.

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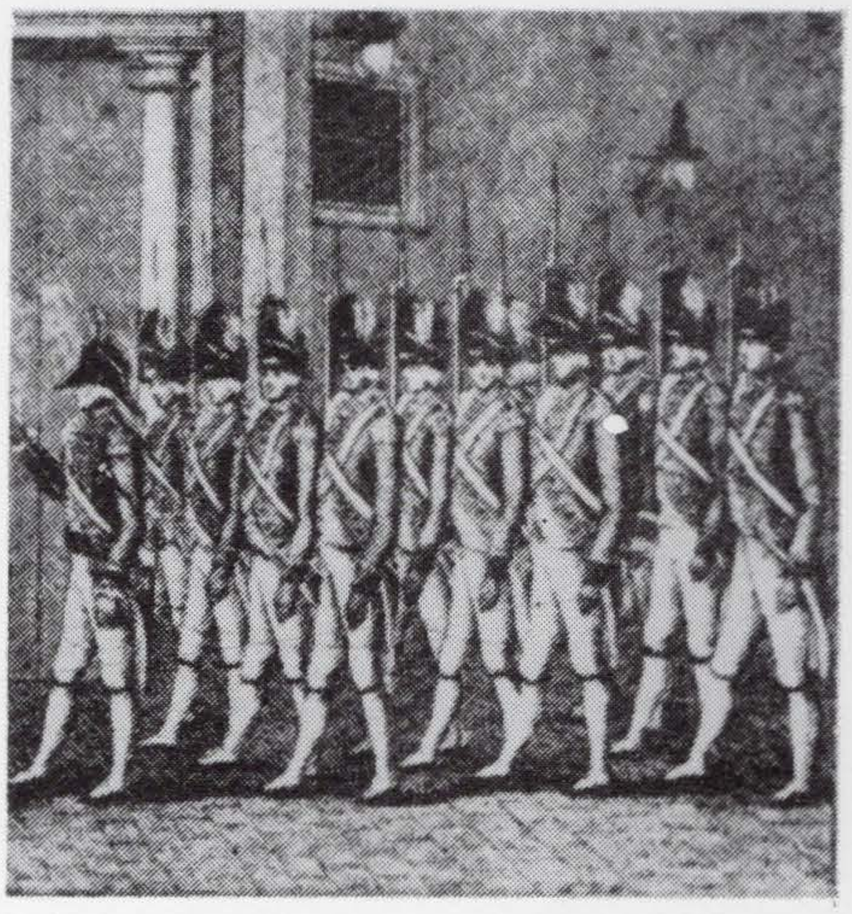

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# Activities

*Alec Loretto at work*

A miscellany of items we hope will be of interest.

Christopher Allworth is now settled at RR 3 —1110 Yarmouth, Nova Scotia, Canada B5A 4A7. He has a workshop and is producing medieval stringed instruments once more (viol, hurdy-gurdy, lira, Fythele, harp, gittern, psaltery).

The Aberystwyth Consort (1 The Mews, Lluest Farm, Llanbadarn Fawr, Aberystwyth, Dyfed) has existed for several years and varies from 4-10 players (recorders, cornetts, rackett, gemshorn and percussion). Their first major engagement was in May when they provided the music for a series of miracle plays, *The Fall and Redemption of Man*, and they hope to be doing more of the sort.

Boethius Press (5 Albert Grove, Leeds LS6 4DA, England) has published three sources of English lute music, the Turpyn Book, Burwell Tutor and Sampson book. Robert Spenser will be writing about the Unknown Board Lute Book in *EM*, April 1975, when the above-mentioned sources will be reviewed.

The Berkeley Early Music Symposium, a week-end of lectures, demonstrations and concerts, took place 18-19 October. Mary Cyr was the Moderator and lectures and recitals were given by Jon D. Bailey, Joan Benson, Alan Curtis, George Houle, Lawrence Moe and Ray Nurse.

Mike Laird and Theresa Caudle (cornetts) took part in a performance of Monteverdi's *Orfeo* under Jürgen Jürgens in Berlin during July which was broadcast by Radio 3 on 6 October—a notably successful 'coals to Newcastle'.

Berkeley University presented a Master Class and Concert with Sigiswald and Wieland Kuijken during February 1974. In March they presented a workshop on 'The care and repair of Fretted Instruments' and also a series of lecture demonstrations in which John Roberts of the Juan Roberto Guitar Works, Phoenix, showed and explained the techniques of body-moulding, bracing, fretting and finishing a classical guitar.

The Collegium Musicum of Brandon University, Brandon, Manitoba, Canada, director James Mendenhall, has had a successful second year. There are thirty singers, dancers and players. Instruments include recorders, racketts, shawm, cornetts, harp, crumhorns, portative, gamba, flutes and bagpipes. Last year included two concerts and a TV show, and this year they have a further TV show and a combined concert with two smaller groups as well as other concerts and lecture-recitals.

The Companie of Dansers (41 Talma Gardens, Twickenham, Middlesex, England) directed by Madeleine Ingelhearn appeared with The Consort of Musicke in a programme 'The Dance of the Peacock' at St. John's Smith Square on 26 October. They are also presenting a programme of 17th- and 18th-century music and dance at the Cockpit Theatre on 15 and 16 November. Classes for beginners in renaissance dance are held on Tuesdays 7-9 p.m. at St. Luke's Hall, Adrian Mews, Ifield Road, London W4. Advanced classes in baroque dancing are held alternate Monday evenings at the same address.

The Consort of Elvet Hill (c/o The Music School, Palace Green, Durham) has been successfully contributing a great deal of interesting early music to the life of Durham since 1973. They muster, as well as a group of singers, up to ten instrumentalists on cornetts, recorders, flute, shawms, bombarde, cornamusen, viols, lute and percussion. A serpent has recently joined them. They make use of modern instruments where these solve tonal or technical problems in a way that can bring especially fiery music to life. Their programmes are highly varied and performances lack nothing of excitement.

The Guildhall Early Music Department (Guildhall School of Music, John Carpenter Street, Victoria Embankment, London EC4Y 0AR) has appointed Duncan Druce and Eleanor Sloane to teach baroque violin. Stephen Preston, baroque flute, is replacing Peter Davies, who has gone to study with Frans Vester, and Anthony Halstead, hand-horn, replaces Horace Fitzpatrick. Paul Niemann will be teaching sackbut and tenor cornett, and Madeleine Inglehearn of the Companie of Dansers is going to teach everyone the galliard, pavan, etc. Recorder, flute and viol classes are full for 1974-5. In the interests of the highest standards two-thirds of the recorder applications had to be turned down. Other classes have vacancies. There were no applicants for baroque oboe. Applications for Sept. 1975-6 should be in by 31 Jan. and auditions will be in February or March.

Goldsmiths' College, University of London, arranged a series of lectures on early music during October and November. On 25 Oct. Geoffrey Bush spoke on Consort Music of the 19th century! On 11 Oct. John Stevens spoke on the Fayrfax Mss. 1 Nov. Stanley Boorman spoke on repertory and style in 16th-century Italy. 22 Nov. Frank Dobbins spoke on the early 16th-century French lyric.

Throughout July and August Douglas Gunn and the Patrician Consort have presented weekly programmes of Summer Music at St. Catherine's, Thomas St., Dublin, Eire.

An attractive music calendar for 1975 has been prepared by Mrs Uta Henning, D-714 Ludwigsburg, Bismarckstr. 32, W. Germany. (See her advertisement in the October issue.)

The Hamburger Bläserkreis für alte Musik (2 Hamburg 70, Grunewaldstr. 19 g) is a professional group well-known in Germany, France and Belgium with many broadcasts

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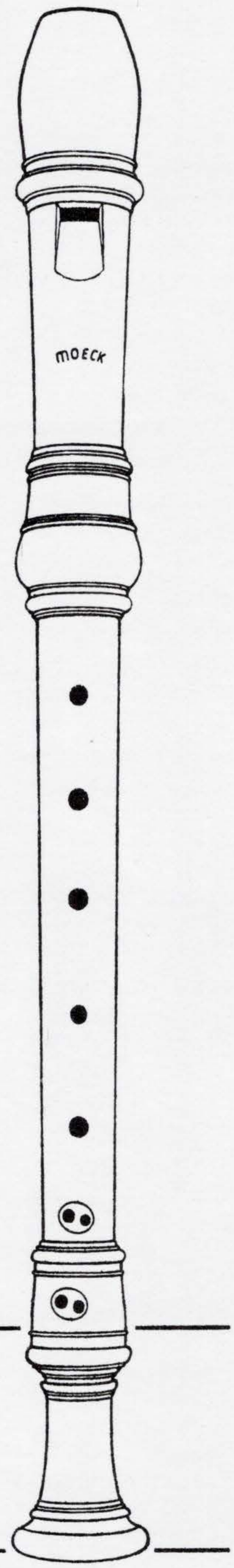


* *Catalogues from Universal Edition, 2/3 Fareham Street, London W1V 4DU*

and records to its credit. Their instruments are cornetts, sackbuts, baroque trumpets, dulzian, baroque bassoon and serpent. They have done much to explore the repertoire and possibilities of these instruments since 1960 and continue to do so with success.

During May 1974 Bruno Turner's 'Pro cantione antiqua' singers joined the Hamburger Bläserkreis für alte Musik for a renaissance programme in St Nikolai am Klosterstern. Paul Esswood, for example, is no stranger in Germany but countertenors in concert are a special pleasure because they seem to remain an English monopoly. The marked differences in viol playing between Reinhard Tüting's discreet but warm tone with almost continuous vibrato, and the vibrato-free pungency of his imported English colleagues was interesting.

In June the Hamburg Museum for Arts and Crafts overflowed when Gustav Leonhardt and Alfred Deller combined in a programme of English songs and German keyboard music. The third star of the occasion was the harpsichord, a magnificent one by Christian Zell (Hamburg 1728) restored last year by Martin Skowroneck.

The Collegium Musicum of Iowa University presented a programme of Popular Music of the Middle Ages and the Renaissance conducted by James A. Lucas on 7 July.

Recital Associates (P.O. Box 583, Laurel, Maryland 20810, U.S.A.) has been founded to manage the early music specialists 'The Kynge's Consort' and other chamber music groups in the area. 'The Kynge's Consort' gave an all-German programme on 5 October and others including the Machaut mass 'Notre Dame' in December and January.

The London Serpent Trio (tel. 01-368 8009), a truly unique ensemble of three original serpents made between 1810 and 1840, is now active with a repertoire ranging from Dufay to the 19th century.

A fourth and even more useful edition of the invaluable *Index of Musical Wind Instrument Makers* by Lyndesay G. Langwill (7 Dick Place, Edinburgh EH9 2JS, Scotland) is being prepared and provisional orders are being accepted.

The London Medieval Group: Director, Gilbert Reaney: John Whitworth, John York-Skinner, counter tenors: Duncan Robertson, Ian Partridge, tenors: Mary Remnant, fiddle, rebec, guitern, psaltery: Marylin Wailes, portative, recorders, chimes, gothic harp, hurdy-gurdy: Alan Lumsden, Tony Moore, sackbuts. In addition to regular broadcasts and performances at universities, clubs and the Purcell Room, they have given concerts in Italian medieval palaces at Firenze and Certaldo, at the 1974 festivals at Martel and St. Emilion and at the medieval chateaux l'Evêque and Mécués. This year they return to St. Emilion and appear at 'La Maison du Luthier' Brassac amongst other engagements.

The London Shawm band plays mainly 'haut' instruments and specializes in playing for medieval banquets, jousts, plays, fairs and 'pleasant Sunday afternoons' in public parks. The Foreman is Carl Willetts (19 Dover Road, Northfleet, Kent) who will gladly supply more details.

The Landini Consort (Dept. of Music, University of York, Heslington, York YO1 5DD) will be giving its second Wigmore Hall recital in May 1975.

Eric Moulder (53 Limes Road, Croydon, Surrey CRO 2HF, England) is producing a small number of crumhorns with cane reeds and cornamusen. He hopes to be producing rauschpfeife before long.

Helen Gifford was commissioned to compose music for the Melbourne Theatre Company's production of *Pericles*. She wrote it for oboe, recorders, crumhorns, shawms, a cornett, psaltery, percussion and soprano, and it was performed in July by Helen and John Hassell, John McCallum, Barry McKinnen, John Seal, Brenton Muoy and Barbara Sambell.

Music Four (University of Waterloo, Ontario) has been giving interesting programmes of 15th-century music, dance and song, renaissance music, dance and song, early 17th-century music, song and dance, 'Renaissance and Modern', and baroque sonatas during 1973 and 1974.

Northern Renaissance Instruments (18 Moorfield Road, Manchester M20 8UY, England) are offering a range of peghole reamers that will tackle virtually all Renaissance peghole boxes on a generous non-profit basis to all who apply (and will undertake to pay) promptly.

The Early Music Society of Queensland, Australia, has now been formed to promote early music in the state, to research music and instruments and build up a library, to encourage local making of early instruments and to communicate with other societies. The secretary is Mrs Mary Gibbs, MG Associates, GPO Box 1750, Brisbane, Queensland 4001, Australia.

The Quadrivium Center for Early Music is now at 235 Columbia St. 4L, Cambridge, Mass. and is offering private and group instruction at all levels in medieval, renaissance and other music.

The Quadrivium Collegium presented a series of concerts in Cambridge and Boston, Mass. 13 Oct. 'Music for the General Peace': 3 Nov. English and Italian Lute songs and solos from the 16th century: 24 Nov. 'Hart's Ease': 1, 13, 14 and 15 December 'Celebrations', evenings of medieval and renaissance music sung by the Collegium Choir and played by the Consort Hodie.

The Royal College of Music, London, presented a programme of baroque music on 11 October. Nicholas McGeegan, baroque flute, Claire Shanks, baroque oboe, Hansjürg Lange, baroque bassoon, in turn introduced their instruments describing and demonstrating important features. The flair and knowledge with which all spoke as well as their confident mastery of the techniques was impressive evidence of what can be expected of the new generation of early-music specialists. They were joined by Ruth Dyson on harpsichord.

The Ruckers Harpsichord Ensemble (The Mint House, Headley, Surrey, tel: Leatherhead 77257) is another new group of young professional early music specialists—Philippa Davies, baroque flute; Alison Bury, violin; Caroline Brown, cello; John Dupré, gamba; Robert Woolley, harpsichord—all of them pupils of Francis Baines and Ruth Dyson. They have given well-received concerts at All Souls', Langham Place, Farnham Castle and Fenton House. They have been invited to take part in the season of concerts at the Vleeshuis Antwerp in March where they will use some of the originals there. The concert will be broadcast and they will also play in Brussels.

The Royal Musical Association (Sec. c/o British Museum, Great Russell St., London WC1B 3DG) held its centenary conference 8-9 Nov. A concert by the Early Music Consort of London directed by David Munrow completed the conference and included a new work by John Joubert.
8 January Anthony Baines discussed 'The evolution of trumpet music up to Fantini'. 12 February John Stevens discusses 'The chansons of Adam de la Halle'. 12 March Edmund Poole discusses 'The printing of William Holder's *Principles of Harmony*.

Shimon Rukhman gave a harpsichord recital at Fenton House, Hampstead, London, on 15 September. Born and trained in Russia, Shimon Rukhman specialized in baroque music at Leningrad and Moscow. In 1966 he began performing on the harpsichord and was appointed harpsichordist to the Kiev Chamber Orchestra in 1969. With two violinists he formed the Baroque Music Ensemble which introduced Russia to the virtually unknown Purcell, Scheidt, Biber, etc. In 1973 he became a citizen of Israel.

The Scuola di Chiesa gave a concert at St John's Smith Square with The Theo Mertens Brass Quintet on 17 October. The programme covered a period from Dufay to Purcell.

The Victoria and Albert Museum, London, sponsored four lunchtime concerts in the Tapestry Court during October. Three of the finest instruments in their collection were played—Queen Elizabeth's Virginals, the Baffo Harpsichord, the Ham House Ruckers. Artists were George Malcolm,

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Colin Tilney, Roger Pugh and the English Concert directed by Trevor Pinnock.

The Viola da Gamba Society organized a one-day course on the Lyra Viol at the Art Workers' Guild on 19 October. Among players and speakers were Frank Trafficante, Peter Holman, Jane Ryan, Trevor Jones, Ian Gammie and Gordon Dodd.

The Vancouver Chamber Choir presented a programme of Italian Baroque Music, with Nigel Rogers, tenor, on 1 Nov.

Vancouver Society for Early Music (2325 W. 15th Avenue, Vancouver, B.C.) are presenting a series of concerts in the current year: September 'Under the Linden green' by Hortulani Musicae; October, Harvey Stenson, harpsichord: Nigel Rogers and Colin Tilney, tenor and harpsichord: December, David Skulski recorder: 14 February Cavalli's *Missa Concertata* with the Vancouver Chamber Choir: 23 and 24 February 'English Court Music' by the Broken Consort: 12 March Patrick Wedd, harpsichord; 21 March Handel's *Johannes-passion* with the Vancouver Chamber Choir: 2 April Ray Nurse, lute: 11 and 12 May the Cecilian Ensemble, harpsichord concertos.

The Westcoast Early Music Society (861 Arlington Blvd., El Cerrito, California 94530, U.S.A.) organized the Westcoast Early Music Faire and Exhibition in Berkeley on 21 September following the example of Richard Wood's successful venture at the RCM London in 1973. It attracted an encouraging amount of interest and included also a formal discussion between the instrument makers on creating a timber bank, an afternoon workshop in renaissance music and an evening concert. The Society's journal seems to flourish. The October issue had an interesting account of the Bruges Harpsichord Festival by Lynne Alexander, amongst other things.

John Whone (High Street, Markington, Harrogate, Yorks, England) probably has the only early music group in which no one is more than 11-years-old. They are the 'Western Wynde' and perform the eponymous Taverner mass with ten crumhorns. They break an average of two instruments each week but enthusiasm is tremendous. So must be that of John Whone who makes and repairs most of what they use. Their last production in June was *Las Cantigas de Santa Maria* and involved a cast of 69 children most of whom left the school in July. A new 'Western Wynde' begins to blow each September.

The Wren Consort (23 Blackheath Vale, London SE3, tel: 01-852 3966) has been newly formed by Alan Wilson (harpsichord), a pupil of Thornton Lofthouse and Gustav Leonhardt; Judith Falkus (baroque violin), a pupil of Francis Zanlonghi and Yfrah Neaman; Susan Rennie (gamba and cello) a pupil of Jane Ryan, Helen Just and Florence Hooton and also a member of 'Les Musiciens du Roi'. The harpsichord is a copy of a Barton by Michael Thomas; the violin is by Eberle of Prague (1733) and has been restored to its original condition by Colin Irving; the gamba is by Rudolf Klier of Erlbach.

The Camden Early Music Group, directed by Jeremy Barlow, gave a concert of 14th-16th-century English music on authentic instruments on 6 Dec. at the Camden Institute, Holmes Rd, Kentish Town Road, NW5 (for information contact Head of Music, Michael Steer, 01-267 1414/5).

Schloss Breiteneich housed further successful courses last summer under the friendly direction of Walter Sallagar (A-1030 Wien, Neulingasse 42/10, Austria). Joan Lambe reported finding the one she attended a unique blend of music, holiday and sightseeing among the vineyards and castles of Lower Austria. The twenty students ranged from 14 to 70 and came from eight countries including Japan. Most spoke some English and problems of communication were more an entertainment than a difficulty. A rauschpfeife started the day at 7 a.m., but the routine was relatively restful and leisurely. Walter Sallagar, David Skulski from Canada and Sven Berger from Sweden took groups of strings, recorders, renaissance flutes, crumhorns, shawms and dulzians during the morning and afternoon sessions. Most evenings were spent singing by candlelight aided by an excellent local wine and often joined by the owner of the castle, Baroness von Roretz. They gave three concerts, one at the schloss and two to the public in wonderful old settings nearby, all of which were well attended and greatly enjoyed.

The great success of Richard Wood's assembly of early music instruments last September in the Royal College of Music has led him to organize a second such exhibition 'Early Music Instruments—Biennial Exhibition'. This will take place in 1975 in the Great Hall of the Royal College of Music. Potential exhibitors should contact Richard Wood at the Early Music Shop, 28 Sunbridge Road, Bradford 1, Yorkshire.

Articles of interest to readers of *Early Music* in the latest *Galpin Society Journal* (April 1974, XXVII) include R. M. Longyear's 'Ferdinand Kauer's Percussion Enterprises' (an obscure, forgotten composer who nevertheless pioneered percussion writing), Friedemann Hellwig's 'Lute Construction in the Renaissance and the Baroque' (a translation of a paper read at the International Lute Week in June 1972), Friedrich von Huene's 'Makers' Marks from Renaissance and Baroque Woodwinds', Djilda Abbott and Ephraim Segerman's 'Strings in the 16th and 17th centuries', and Kenneth Bakeman on 'Stringing Techniques of Harpsichord Builders'. The *Journal* (Hon. Ed. Anthony Baines) is published annually at £3 and can be obtained from Edgar Hunt, Hon. Secretary, Rose Cottage, Bois Lane, Chesham Bois, Amersham, Bucks HP6 6BP.

At the launching of a new series of recordings devoted to music from the Renaissance to the Romantic periods by L'Oiseau-Lyre in their 'Florilegium' series, the cause of performing on original instruments was ably promoted by Christopher Hogwood, who conducts and plays Arne, and Alan Hacker who plays in the Hummel and Crusell Clarinet Quartets. The new series aims at giving proper representation to English composers (Purcell's complete theatre music is to be recorded), including romantic music on instruments of their period and recording with first violins on the left, seconds on the right, bass section in the centre. The Academy of Ancient Music and the Music Party are the groups involved in this most promising new venture.

Kazimierz Piwkowski, who leads the well-known Polish early music group Fistulatores et Tubicinatores Varsovienses, would like to make contact with more western early music groups and musicians. He is happy to reciprocate by making available information on Polish early music. His address is Kazimierz Piwkowski, Warsaw, Kaniowska 35, Poland, (tel. 392435). His group is one of the three early music professional groups in Poland. One of his greatest difficulties in pioneering early music has been the provision of instruments and for this reason he has started manufacturing his own. For instance, he has made cornetts, shawms and two sackbuts and has a fine crumhorn quartet. He intends opening a workshop next year.

The 12th International Fortnight of Music will be held in Bruges from 26 July to 9 August 1975 when 'Experiences with Woodwind Players' will be the main theme. Competitors in the international competition for recorder playing should write to the Secretary Int. Muziekdagen, C. Mansionstraat 30, 8000, Bruges, Belgium for the leaflet and the detailed programme can be obtained from the Tourist Office, Markt 7, B 8000 Bruges, Belgium.

**Obituary**

Cecily Arnold, an English soprano, instrumentalist, lecturer and teacher, very active in early music, died on 5 October at the age of 78. During and after the Second World War she formed the nucleus of the Old Music with Old Instruments Consort and was thereby associated with Edgar Hunt, Desmond Dupré and Thurston Dart, also editing music for the group. She was a distinguished performer of the English lute song repertory, researched into and performed viol music and also played harpsichord and clavichord.

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# William Foster

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Dom Anselm Hughes, who died on 8 October at the age of 85, had been a leading authority on medieval music for many years. He edited Vols. 2 and 3 of the *New Oxford History of Music*.

## Desmond Dupré
19 December 1916—16 August 1974

Desmond Dupré was endowed with a first-class mind and this enabled him to take the scholarship route to Oxford where he read chemistry and took his degree. Music had always been *there*, not merely as an interest but as the natural inspiration of his life. Consequently, when the opportunity occurred, after the war, he went to the Royal College of Music to study cello, and to the best of my knowledge this was the extent of his instrumental tuition. For a time he was a member of the Boyd Neel Orchestra, but with his growing interest in early music he forsook the more usual repertoire and graduated to the gamba; his playing of the lute and related instruments was a more gradual process and one in which I played some part. In 1945 a parson friend, Duncan Thomson, told me that he had heard Desmond playing Dowland on the guitar and recommended that I should meet him and sing some of the lute songs to his accompaniment. So began a friendship and professional collaboration which continued almost to the day of his death; our last concert was in the Prades Festival on 6 August and Desmond died on the 16th.

The singing of lute songs to the guitar will no doubt occasion the raising of purist eyebrows in 1974, but I would remind any such eyebrows that in 1945, lutes, and more to the point lutenists, were not exactly thick on the ground. In 1946 the BBC's Third Programme was inaugurated and Dowland and Purcell—to name but two great composers hitherto all but suffocated under the cloud of 19th-century romanticism—were given a generous airing. Harpsichords, lutes, gambas and recorders also made more frequent appearances; in short, the resurgence of early music had really got under way. Consequently, when in 1951 the Festival of Britain was launched, Desmond felt this to be the right time to espouse the lute. He asked his friend, Maurice Vincent, to build him an instrument and this was played for the first time in a Wigmore Hall concert.

He was a superb accompanist. I never doubted, even in my most wayward moments, that he would be right on cue for the final cadence, and I am sure that the deep and lasting affection we had for each other was carried over into our music-making. So closely were we associated that it is impossible for me to imagine how my own career would, or could have developed without his scholarly help and advice. We travelled the world together, suffering the slings and arrows of outrageous transport and accommodation, with inevitable strain and the drain of nervous energy, but never once (unlike myself) did he give vent to bad temper or uncharitableness. He gave unstintingly generous help to numerous young musicians, being always ready to acknowledge and encourage genuine talent without hint of jealousy.

No tribute to Desmond would be complete without mention of his inimitable sense of humour and pertinent repartee, sometimes caustic but never cruel. He disliked intensely any form of pomposity, particularly when indulged in by the self-elected mandarins of music criticism. One such questioned the authenticity of a Handel cantata which Desmond had edited, and in an aside to a colleague Desmond said, 'What he means is, if *he* had been Handel he wouldn't have written it.'

He was the perfect companion, the one friend whom I would have chosen for any journey, however short, or however long. Now he is one with 'the conspiracy of spacious song' but I shall be eternally grateful to have been one of his earthly conspirators.

ALFRED DELLER

*This tribute will also be printed in the* Lute Society Journal, *Volume XVI, 1974.*


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# Correspondence and queries

## When is an appoggiatura not an appoggiatura?

I need hardly say how grateful I am for so perceptive a double-bill review of my *Performer's Guide to Baroque Music* in your April issue. Among other helpful criticisms, there is one I can perhaps clarify usefully here: when I wrote 'appoggiaturas take the beat', I meant that grace notes before the beat (and there are such) are not what I call appoggiaturas ('leaning' notes, therefore beat-taking). And in this, my old friend and sparring-partner, Frederick Neumann, agrees, though he likes to take before the beat many more grace notes than I do, or I believe than Michael Collins does, whose work on these tricky details of placing and stressing has been of crucial importance. Jean Rousseau, whom Michael Collins cites in his review, is himself, as I think, too ambiguous for me to have discussed properly in this shorter book of mine, many of whose defects of style came, as it was, not from carelessness, but from the desperate attempt to *keep* it shorter. However, the whole controversy, expanding as it does into that fascinating subject of rhythmic inequality which Michael Collins has made so much his own, will be found thoroughly and topically examined in the recently published *New Version* of my longer *Interpretation of Early Music*.

How much to mark up a performing edition is always a fine choice between too little, which is not so helpful as it might be to some performers, and too much, which is not needed by really good performers, and which with many performers invites exaggeration. Either way, it is the performer capable of taking it into his own hands whom Trevor Pinnock so rightly wants and so well represents; so that if he finds such simple ornamentation as I gave to that Handel slow movement for gamba dull (which I reached from greater elaboration, and experience as expressive) he will not hesitate to do his own, and all the better because it is his own. But my book would have been the worse if I had not risked these personal samples —springboards for disagreement as they may often be. It is after all the agreement to disagree, the informed but varied flexibility, which is so in character for baroque music. We are learning all the time; but I hope we never shall altogether agree.

ROBERT DONINGTON, *Hampstead Village, London, NW3*

## Instrument restoration

It was interesting to read Michael Zadro's article in the last issue of *Early Music* and to compare it with the advice given by many of the most eminent instrument restorers at the recent Nuremberg conference, referred to in the October 1974 issue. For example, none of these restorers would countenance the use of epoxy resin glues, nor of any other insoluble glues, with the freedom that Mr Zadro suggests. While epoxy glues may be used to repair a crack, they should never be used to secure a ring or inner lining, for if they were, that ring or lining could never be removed; what if a future repair is needed to the wood itself? Nor should they be used as fillers when wood has been forced to expand and has cracked, for in a different climate the wood may try to regain its original dimensions and will be destroyed. It is axiomatic that nothing irreversible should ever be done, and this rules out the epoxy glues for most tasks.

Also dangerous is the use of solvents such as penetrating oil which can soak into wood and ivory and discolour them, as well as being difficult to remove; even soapy water should be used with great care on dry wood. One must also be chary of commercial preparations for the protection of instruments. As was repeatedly emphasized at Nuremberg, commercial houses frequently change the constituents of their preparations and may add undesirable ingredients without notice; the consensus of opinion was that one should use pure chemicals and make up any mixtures oneself. Materials such as Liquid Gold may have been ideal when Mr Zadro first analysed it, but has it the same ingredients still? Even when materials remain the same, our knowledge may alter; the polyethylene glycols, for example, were highly thought of a few years ago but are not recommended today (*pace* Mr Zadro) because of various side effects. The currently best recommended protective for wooden bores is groundnut oil, but I emphasize the word currently.

Three other brief points: ammonia causes brass to craze and crack and no ammonia-base polish should ever be used; even ammonia vapour in the same room as the instruments will cause damage. The original material for flat key pads was kid; chamois is not an adequate substitute since it compresses quite differently. If kid skins are not available, kid gloves are a source. The traditional fixative was shellac or sealing wax, both easily available. Modern pads should not be used in cup or spoon keys; the thickness is not the same and the holes are shaded, leading to bad intonation. Reproducing old pads is not so difficult a task; they were originally hand made and can be hand made again.

The guiding principle must be that we are the guardians of our instruments, the trustees for future generations of collectors and players, and we must do our utmost to preserve them and to conserve them. However convenient and easy it might be for us to use certain materials, we must always ask what the effect will be over a century or so.

JEREMY MONTAGU, *7 Pickwick Road, Dulwich Village, London SE21 7JN.*

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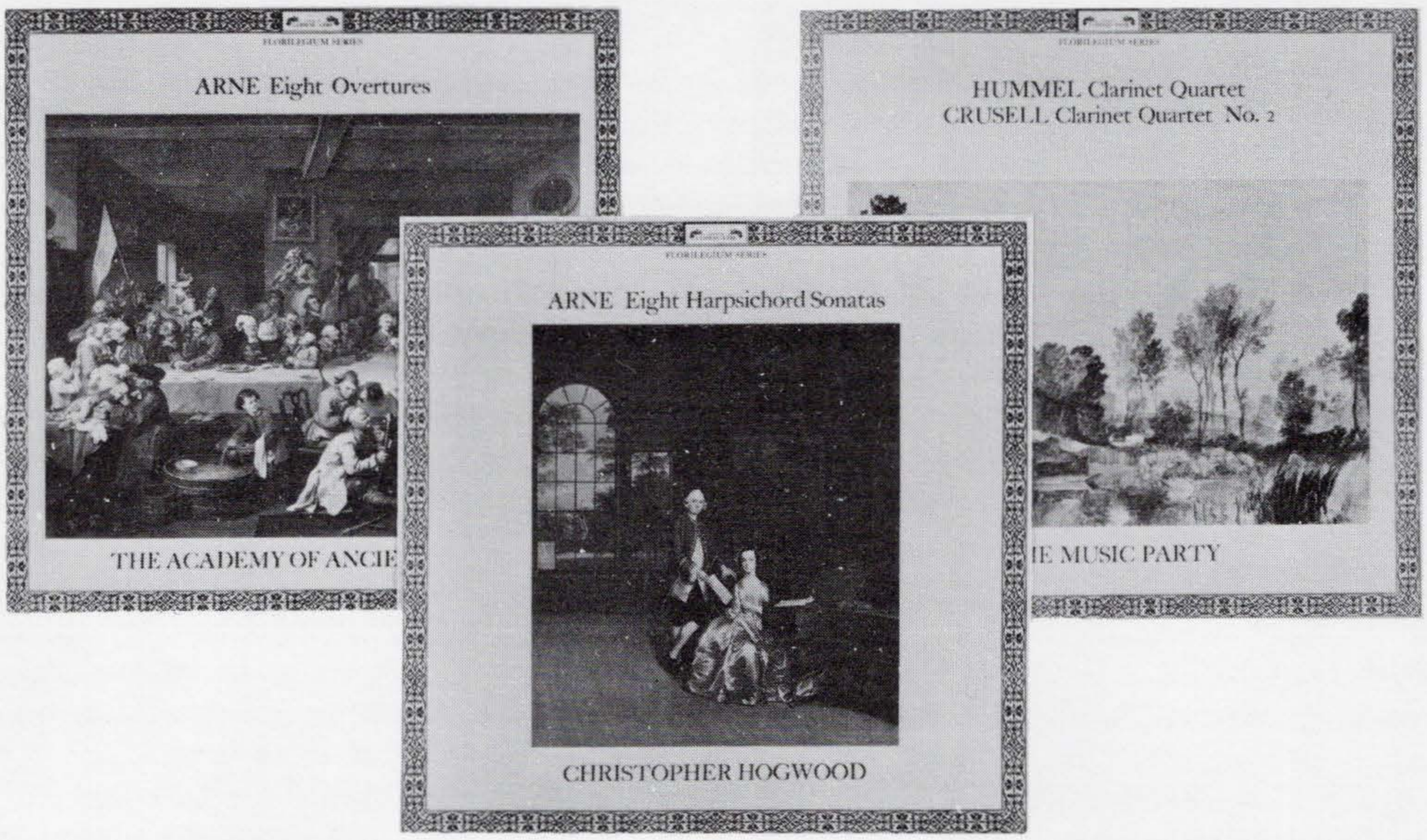
# Florilegium

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## Complacent viols?

'In the interests of historical and musical reality' Mr Michael Morrow has decided to accuse modern violists of being 'all too cheerfully complacent' in their stylistic approach to 16th-century music.

Though his remarks about their 'technical limitations' and 'all-purpose instruments' are entirely justified, indeed somewhat mild in view of the total lack of stylistic imagination in 'modern' 16th-17th-century string playing, it is grossly unfair to pick on the bowers for the title of complacency, where the pluckers and blowers have similarly disregarded all the source-evidence.

This is not the time or place to wonder why 'lutenists' seem to be quite happy to ignore the fundamental finger/thumb articulation of the 16th century and settle for what can sound like an electric typewriter if played blandly enough. Or why wind players have chosen to disregard all the 16th-century advice on articulation, and seem content to foster the illusion that the 'renaissance' (whatever that is—*vide* Burckhardt) wind player spent most of his time getting cheap laughs out of various different varieties of silly noises made by capped reeds.

The fact is that violists are not the only players who don't bother to read the sources. They are expensive to obtain, often written in foreign languages and notational systems, and often embarrassing in their technical and stylistic demands.

There is of course the faint possibility that the composers of the music may be right about the best ways to play it, but it looks as if we shan't be allowed to hear that for some time. Gut-strung-tennis, anyone? Yours regressively,

PETER J. HALLIFAX, *Highfields Lodge, Highfields, Ashtead, Surrey, KT21 2NL.*

Quite.

MICHAEL MORROW, *9 Aberdare Gdns, London NW6.*

## Recorder voicing

May I thank Frank Hubbard and reply to his thoughtful letter, published in the July 1974 issue of *Early Music*. First, I must beg readers not to read into my article any implied contempt towards other members of mine and Frank Hubbard's craft. To do so would possibly lay numerous other people open to the same charge—people who approached their search and modifications with the same courtesy and lack of prejudice Mr Hubbard observed in my articles.

Mr Hubbard sees my articles as being responsible for casual improvements to recorders, but that was not my intention at all. I wanted those who acted on my advice to approach the matter in a sincere and far-from-casual attitude. It is right to question whether the pages of a magazine are the best place to teach instrument making. Obviously a better place is the workshop of an established maker (like Mr Hubbard. I have had numerous callers), but the problems many face in becoming an apprentice, even for a brief time, might prove severely restrictive. I hoped that my articles might reach and help those who could not study with a recorder maker.

Most interesting is Mr Hubbard's suggestion on how the articles might have been written. My first attempt was as advocated by him. My second was in the form of a discussion between teacher and pupil (see *Early Music*, April 1973, page 84) and my third as published. Sadly, third time was not lucky!

The analogy Mr Hubbard makes between the aim of my articles (to make a recorder more flexible) and the aim of some of different interest (to make cars noisier and accelerate faster) calls to mind an article by Frans Brueggen (*Early Music*, April 1974, page 101) in which he compares the modern recorder to the 'hot-rod'. The modifications I outlined could possibly result in some characteristics that Frans Brueggen finds desirable!

May I conclude with two personal observations. First, anyone who writes stimulating and perhaps controversial articles must be prepared for reactions and writings expressing disapproval. But I hope that such risks will not discourage those who might objectively report results of experiments and study. Second, in addition to magazine correspondence, I have received much privately, the very vast majority of which expresses thanks, approval and support. But I hope the correspondence columns of *Early Music* are not to be filled exclusively with letters of condemnation or support, but instead letters and articles which factually report research into the recorder and all its aspects. In this way we may produce the climate to encourage someone to write a book as historically detailed on recorder making, as Frank Hubbard's masterly *Three Centuries of Harpsichord Making*.

ALEC V. LORETTO, *9 Prospect Terrace, Mt. Eden, Auckland, New Zealand.*

## 7/8 metres

Following on from David Kettlewell's letter of your July issue, might I mention Antonin Reicha who composed a D major overture in 1805 entirely in 5/8. In his *Traité de haute composition*, he says: 'It is possible to try to introduce new time-signatures which we need so much, such as, for example, the 5/2 time, or the compound 5/4 time'.

In his 'XXXVI fugues composed according to the new system for the pianoforte', he includes combined times 3/8 plus 2/8, 4/1 plus 3/4, and 2/1 in the left hand and 3/4 in the right hand, and vice versa.

He also composed without barlines, and suggested the introduction of quartertones. Certainly a pioneering composer ahead of his times.

J. B. YOUNG, *5/19 Holmbush Road, London SW15 3LE.*

*Mea culpa*; doubtless I ought to have known these and my apologies to any readers whom I have misled. For 'wholly unknown' I should have said 'almost unknown'. And to some extent Mr Young's letter here and Mr Kettlewell's letter in the last issue do help to prove my point. Shield is said to have written one scherzo in 7/8. Reicha (who was Bohemian and thus Eastern European) advocated complex rhythms. Neither led to any further exploitation of these rhythms and even so late a composer as Brahms disguised all his *aksak* rhythms (and many are discernible in his music) in conventional 3/4 and 4/4 notation. Again I

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may be revealing my ignorance, but the first example in England of 5/4 that I know of is Bryson's *Vaila*, a work of the late 19th century and, incidentally, well worth performing if one could ever find a set of parts; Breitkopf and Härtel published a score, which I have in my library.

There is an interesting amount of disguised or hidden cross rhythm in western European music; a colleague of mine, Raymond Clausen (it was he who pointed out the Turkish rhythms in Brahms) played the Bach F minor Harpsichord Concerto with me with the finale barred in 2/8 instead of the conventional 3/8; it worked.

JEREMY MONTAGU, *7 Pickwick Road, Dulwich Village, London SE21 7JN.*

## Family origins

For some years my family have been carrying out research into the origin and history of the Halliday family. We are reasonably sure that the family descended from WALTER HALLIDAY, 'The Minstrel'. He is described as being a younger son of the last Laird of Corehead, Annadale, Scotland, and is believed to have settled in Rodborough, Gloucestershire, *c.*1470. In 1470 he was Master of the Revels to Edward IV.

In 1415, according to Thomas Rymer's *Foedera, Conventiones, Literae etc cujuscunque generis Acta Publica inter Reges Angliae*, the retinue of Henry V's army at the Battle of Agincourt included THOMAS HALLIDAY, WAUTER HALIDAY (*sic*) and WILLIAM HALLIDAY all listed as 'Minstrels'.

I would welcome any information on: (i) WALTER HALLIDAY, Master of the Revels. (ii) The HALLIDAY Minstrels at Agincourt and especially any connection between WAUTER and the later WALTER. (iii) The office of Master of the Revels in the 15th century.

J. MARTIN HALLIDAY, *39 Nikau Street, Rotorua, New Zealand.*

## 'In seculum viellatoris'

The *in seculum viellatoris* which Marius Lutgerink was asking about (*Early Music* April 1974) is presumably the one from the Bamberg Codex which is published by Zurfluh, 73 bd Raspail, 75006 Paris in their '13-18 collection — Musique Médiévale' in *Les motets instrumentaux du manuscrit de bamberg*' edited by Alain Keruzoré. It used to cost 12 francs. If Mr Lutgerink has access to a good library he could find an older transcription (and a facsimile) in *Cent motets du xiiie siècle* edited by Pierre Aubry.

FIONA McALPINE, *56 Rue Monsieur le Prince, 75006 Paris.*

## Apology

We wish to apologize to the editors of the Dutch periodical *Stimulus* and in particular to M. Jape for an unintentional failure to thank them or acknowledge their work in compiling a list of luthiers from which we gained 64 names for our survey of stringed instruments in the January 1974 edition of *Early Music*.

Stichting voor Muziekhistorische Vitvoeringspraktijk (*Stimulus*) is obtainable from Drift 21, Utrecht, Holland. Six numbers have been published since February 1972 and it contains (in Dutch) much useful information. Vols. 3 and 5 included a number of corrections and additions to our lists and M. Jape has sent a further list of corrections for which we are very grateful.

## Glass harmonica wanted

I am terribly keen to play the glass harmonica and, perhaps, even to write music for it, but I just cannot hear of an instrument. I seem only to know of the existence of two or three. Can anyone help at all? I could, myself, manage the cabinet work but could not cope with the glass. I can raise it—but not blow it.

MONTAGUE CLEEVE, *1 Parkside Avenue, Wimbledon Common, London SW19.*

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FRIEDRICH VON HUENE, *65 Boylston St., Brookline, Mass. 02146, USA*

## Aeolian harps

There is a whole series of books on the subject of Aeolian harps with diagrams, etc., by Stephen Bonner published in a limited edition by Bois de Boulogne, 17 Charters Cross, Harlow, Essex. An American correspondent to whom I recommended these books says they 'seem to be right on the money'.

EDGAR HUNT, *Rose Cottage, Bois Lane, Chesham Bois, Bucks.*

## Crumhorn sounds

I read your letters to the editor regarding the possibility of re-tuning flat crumhorns with interest. I had personally written to Mr Balmer asking him to return his instrument. We ascertained that the flat pitch was caused by the fact that the reed had been used up. He received a new reed, and the pitch was satisfactory again.

I should like to advise Claudio Stern to do the same. I think it completely wrong when he sets to work with tools from his tool box to enlarge or reduce the holes. In general, the reeds have a rather long life, but circumstances such as too much heat for a long time can, of course, cause them to deteriorate.

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*Continued on page 101*

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# Book reviews

## Boalch revised

**Makers of the Harpsichord and Clavichord 1440-1840**
Second Edition
DONALD H. BOALCH
*Clarendon Press, Oxford* £9.75

'This is a work on which all future efforts in the field must depend.' These words of tribute in Frank Hubbard's review of the first edition of this book remain valid and just today. Since its original appearance in 1956 'Boalch' has become a classic work of reference. Along with Hubbard's own definitive treatise on the construction of harpsichords and Raymond Russell's introductory historical study, Boalch's catalogue forms one of the foundation pillars of all research into the older types of stringed keyboards. The original edition, now superseded at last, was a relatively small printing. It has been a scarce 'wanted' item in the antiquarian book market for many years. A whole generation of potential readers may only know the book indirectly from the many references to it in the literature. Therefore a brief description of what will be found between its covers is an appropriate way to begin. First and foremost, the book is a complete directory of biographical information about every recorded maker of harpsichords and clavichords between 1440 and 1840, regardless of whether any instruments of that maker are still extant. The listing is alphabetical and comprehensive, taking in the entire range of builders from those shadowy figures known to us only by their initials, to renowned family workshops, some of them veritable dynasties like the Ruckers of Antwerp. All known instruments which have been or can be ascribed to a specific maker are included, both those known to exist and those which were once recorded but have since dropped from sight. The listings vary in the amount of detail which they contain. In the best of cases, it has been possible to include a fairly complete description, giving dimensions, materials, decoration, compass, disposition, provenance, repair and restoration history, and present location. Occasionally some technical information about the instruments of particular builders is also included. There are also a number of other listings, taking in important collections of early keyboard instruments both public and private together with their catalogues, all surviving examples of English virginals and three-manual harpsichords of various origins, a geographical and chronological conspectus of the makers listed, apprentices to London harpsichord makers, and a glossary of technical terms in English, French, German and Italian. There is an excellent selective bibliography and a number of plates described more fully further along.

Only one who has attempted to gather information about early keyboard instruments personally can possibly form a notion of the enormous labour which the assembling and ordering of the material contained in this book must have entailed. In its present revised form, this *catalogue raisonné* embodies the work of a good three decades of painstaking assembling of notes, verifying and rechecking of countless bits of information, the reading of innumerable books, pamphlets, articles, auction catalogues and journals, not to mention the endless correspondence involved. The sheer volume of paper which has had to be worked through is staggering to contemplate. One can only marvel at the author's extraordinary diligence, recalling the best traditions of medieval monastic scholarship.

Both those fortunate enough to have had access to the original edition and readers to whom the book is new will want to know how the second edition differs from the first. The apparent lack of bulk of the revised version, thanks to skilful and tasteful design work, belies the fact that the core of the book, the biographical directory, has swelled to half again its former size. From about 850 names it has grown to include more than 1,200. In addition, the old listings have all been looked at again, many of them being extensively revised and augmented in the process. Many instruments which had been lost from view by 1956 have since been rediscovered, no doubt due in large part to their mention in the first edition. It is gratifying to note the considerable number of such restorations to the flock as one compares the two editions. There are difficulties, even puzzlements, of course. Some entries have now appeared with completely new spellings. Thus, for instance, the name 'Guarvacino (Guarvacini)' of 1956 has now become 'Guarracino (Guarracini)'. Granted that inscriptions on old instruments are notoriously difficult to decipher on occasion, some explanation for the change might have been offered. Certain entries have had to be more drastically revised than others. The section on Girolamo Zenti, for example, has had to be completely recast as a result of Edwin M. Ripin's recently published research on that maker. Similarly, the former confused state of the Blanchet and Taskin family tree has now been clarified as a result of investigations by Hubbard, Hardouin and others.

The original numbering of the harpsichords and clavichords listed under their respective makers has been retained in most cases to avoid confusion because it has become standard practice to identify specific historical instruments by their Boalch numbers. Additional instruments of earlier date than the previous No. 1 have been designated as Nos. 01, 02 and so on. Those intercalated among previously listed instruments are tagged Nos. 3a, 3b and so on. (In a few instances, such as Johann Peter Bull, this salutary principle has not been maintained; one can only wonder why.) Many of the earlier attributions have had to be altered in the light of more recent information. Perhaps the most renowned instrument so reascribed is the 1770 Pascal Taskin harpsichord in the Yale Collection; formerly listed as Ruckers No. 137(?), it is now properly classified as Taskin No. 2a. A similar case is presented by the 1725 Blanchet (No. 04 in Frankfurt) which formerly appeared as Ruckers No. 89, dated 1622. In both instances, however, the original listings *sub nom.*

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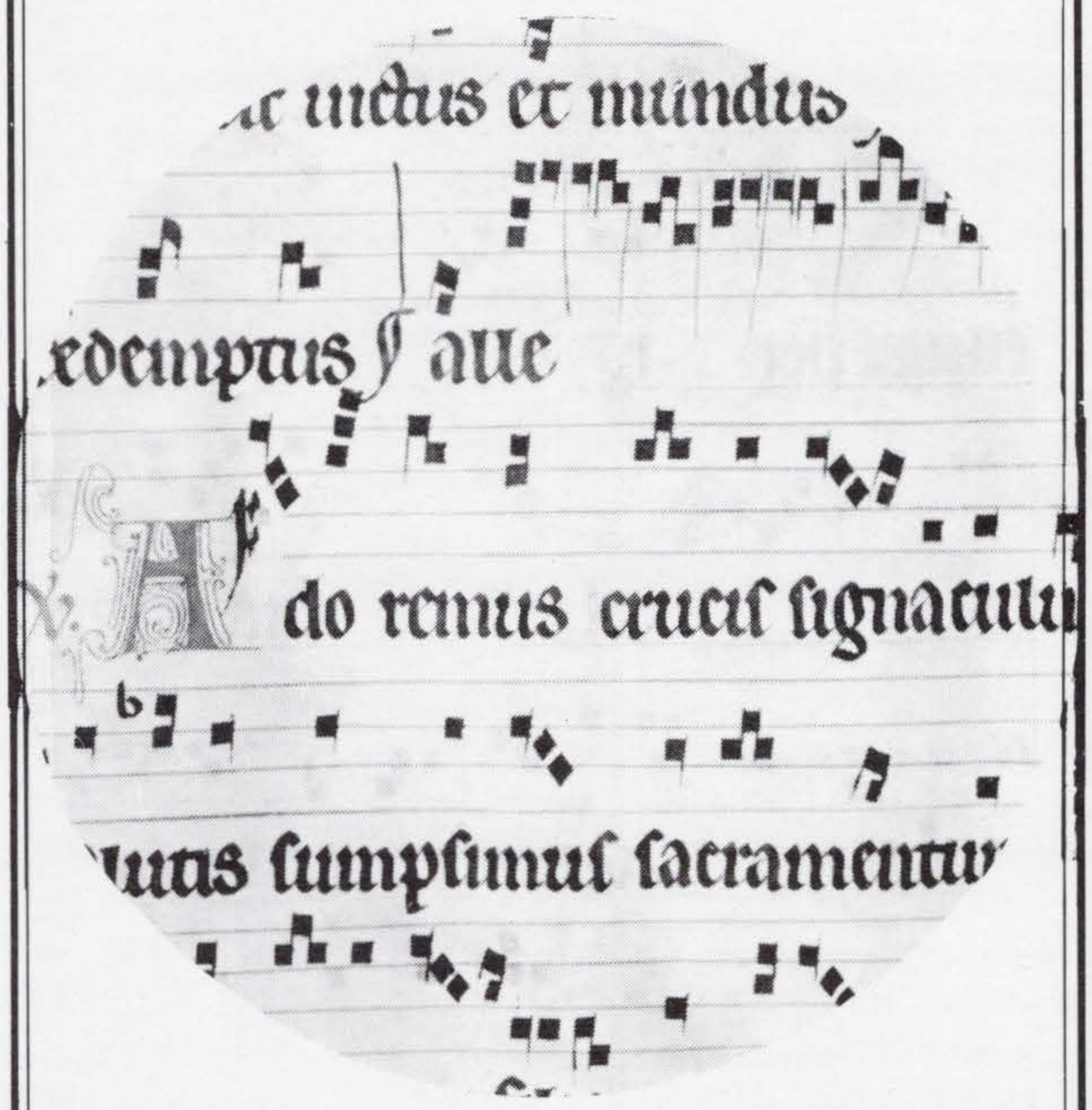


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Ruckers still appear, although with an explanatory reference to their proper places in the catalogue. Some descriptive matter, nevertheless, only appears under the former. In my view it would have been preferable to have gathered all the information under the proper heading and merely given the reference at the superseded one. But the essential fact is that all the information is there in the pages of the new 'Boalch'.

The biographical information about the Ruckers family, for example, has been most extensively and thoroughly revised in the light of recent investigations, notably those of Dr Janine Lambrechts-Douillez of the Antwerp Vleeshuis Museum, to whose long article on the family in the forthcoming 6th edition of *Grove's Dictionary* we have already been referred by Mr Boalch. He has, of course, drawn as well on other authorities, such as Dr van der Meer, the author of the Ruckers article in MGG, and Mr Ripin, for the purpose of bringing the list of their instruments up to date. Misattributions to various real and imaginary members of the Ruckers clan started early on. The author does not hesitate to drop certain instruments completely from the list. In the case of other claimants, he pronounces condemnatory judgement forthrightly and in the clearest possible terms. On the other hand, he has been ready to admit rediscovered genuine Ruckers instruments. Strange to tell, there has been a surprisingly large accretion of 'new' ones, some of them quite important examples, as for instance, the two double harpsichords by Hans the Younger, both dated 1612 (Nos. 17a and 30c) which have been acquired by the Amiens Musée d'Histoire Locale in the past few years.

One section of the book which has been drastically revised is the group of plates. While the number of pages devoted to illustrations at the back of the book has been reduced, there are more photographs than before and they take in a wider variety of subjects. There are many detail photographs of nameboards, signatures and soundboard roses, especially suitable for inclusion in such a comprehensive catalogue which will serve as an instrument of attribution. (Ideally these reproductions would be placed in the body of the article dealing with the respective maker, but for technical reasons this could not be done.) Historically important instruments are pictured, such as the sole surviving harpsichord by Tabel, the master under whom both Shudi and Kirckman learnt their craft, and the Hans Bos virginal, possibly to be dated as early as 1570, now located in a remote Spanish monastery which few of us are likely to visit. The appearance of Russell's history in 1959 (revised second edition 1973, not 1965 as Boalch mistakenly has it) with its many plates illustrating representative examples of the various national schools of harpsichord building clearly made the original Boalch selection superfluous. The author has wisely substituted the present more useful, albeit somewhat random selection of photographs. Unfortunately some are not of good technical quality, being fuzzy or lacking in contrast. One is clearly mislabelled: No. 8 with its two rows of jack slides is obviously a picture of the Thomas Barton harpsichord of 1709 in the Mirrey Collection, and not of one of his spinets.

It is always a painful duty for a reviewer to be obliged to point out the lapses of a distinguished scholar whom he holds in the highest esteem. Some of those to be found in the new edition of 'Boalch' are impossible to explain, none more so than, for instance, the statement that Shudi harpsichord No. 902, 'on loan to the Faculty of Music, Oxford University, has been destroyed in a fire, 1970(?)'. It is a pleasure to report that the instrument in question, located a few hundred yards from the author's own office, is still intact and, indeed, quite accessible. Undeniably there are mistakes of fact. Minor inconsistencies abound. The index remains 'disappointingly meagre' as Hubbard pointed out. The wise reader will use this book, like all secondary sources, critically and cautiously. It is said that the great Antwerp harpsichord builders sometimes intentionally failed to score one key of an instrument in order to express their spirit of humility and pious dedication. Perfection, after all, could not attach to any product of man's endeavours but only to God's handiwork. Given the staggeringly great body of material which the author has had to digest, classify and work into his text, it is not surprising that a number of errors have embedded themselves too firmly even to be dislodged by the combined efforts of the author, the redoubtable and ever-helpful Mr Ripin and such professional proof-readers as were assigned this difficult task of revision. But despite its flaws, the new 'Boalch' is a great achievement, an essential research tool, one to which the specialist will make daily reference. Happily the volume has been well produced, clearly printed on fine paper with generous margins to allow the reader to enter annotations, and sturdily bound in proper Oxonian dark blue to take the hard use to which this indispensable volume will surely be put.

HOWARD SCHOTT

**Interpretation of French Music from 1675 to 1775, For Woodwind and Other Performers**

BETTY BANG MATHER

*McGinnis and Marx, New York* $12

Betty Bang Mather's book on the interpretation of French music is an excellent summary of French performance practices, particularly with regard to woodwind playing. Although the subject matter is drawn principally from flute tutors (flute players appear to have had a lot to say about their art) other sources are used extensively. Bacilly on songs, Bedos and Engramelle on cylinders, the theoretical works of Brossard, Loulié, Rameau, etc. And the information presented does not appear to have been produced merely in order to support preconceptions.

The subject matter is divided into three main parts, each extremely well illustrated with musical examples and quotations from contemporary authors. Unfortunately the book itself is not very well produced and is rather expensive at $12 although still worth the money. There is a good index but

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the two appendices are poor. Appendix I gives Italian terms as defined in 18th-century French and German dictionaries. The worst definitions are of Affettuoso: "very affectionately, very tenderly; passionately, expressive, stirring. (Affettuoso translates correctly as 'con espressione' rather than 'with affection' in the modern sense. The emotion expressed is a specific 'affect' which determines the 'affection content' of the movement which is what 'baroque music' is about.)" Appendix II is an uninspired list of 'recommended' modern editions of 18th-century French flute duets. Part I of the book deals with rhythmic inequality. It is thorough and well presented. I very much liked the several references to the importance of singing as a model for all instrumental playing. Inequality is related principally to tempo—there are strict and sometimes contradictory rules about what notes should be unequal in the different time signatures. But unfortunately the importance of rhythm and dance is not shown. Stravinsky observed that all 18th-century music is basically dance music. This is particularly true of French Baroque and a recognition of this as a basic principle is far more effective in producing sensitive inequality and subtle articulation. It is a pity that more time is spent on the discussion of the mathematical proportions of unequal notes rather than on their expressive and rhythmic qualities. There is a brief reference to words and syllable lengths with regard to inequality but it is not related to expression in music. It is one of the shortcomings of the approach that what begins as an exhortation for the instrumentalist to copy the singer becomes too frequently an example of what the mechanical-organ makers practised. There is too much of an accent on a theoretical approach which must lead, inevitably to artistic sterility in performance. At the end of this section is a summary of the most common meter signs, the way in which they are usually beaten and the notes which are normally unequal.

Part II deals with articulation. It is again presented very clearly, showing the changes in practice from the early tutors of Hotteterre and Freillon-Poncein through to the Frenchification by Delusse of German double-tonguing. The different schools of playing and their contradictions are presented clearly and concisely with a few relevant quotes.

The section which deals with tonguing describes very well how to pronounce the syllables tu-ru, which were the standard articulation for unequal notes. However, where advice is given to the student experiencing difficulty in the use of these syllables there is, as in Part I, again no reference to the basic pulse of a bar as it derives from dance rhythm and yet this is essential to the good performance of unequal notes. In the section on the alternative use of the basic articulation syllables Hotteterre's remarks on applying taste to practice would be highly relevant and a good antidote to an overdose of rules. '. . . it is taste which decides it. You must consult this same taste when the tongue strokes seem harsh doing them in the way in which I have just explained them in the first examples. You must settle for whatever seems most agreeable to the ear, without having regard to the arrangement of the notes, or to the different time signatures.' (Translation by David Lasocki.) Although a few such remarks appear in the conclusion of the book not enough are given in the body of the work.

Slurring practices are next given and while there are some good musical examples, it is a pity that no music is quoted from the works of Blavet. Michel Blavet left many precise examples as to how he felt his music should be phrased (at least of how he felt at the moment of his writing it down) and these examples illustrate a much more flexible and expressive practice than is indicated by those given. The final sections of Part II deal with later articulation practice and give excellent illustrations from flute tutors which are more difficult to get, particularly that by Delusse, *L'Art de la Flute Traversière, c.*1761. Here Betty Mather briefly touches on the gradual transition from the idea of the flute as having basically a vocal technique to its having a more instrumental technique —analogous to the violin. This change of conception, which was not only applied to the flute, was one of the beginnings of the end for baroque woodwind. There are valuable short sections on the use of tongue and breath in fast notes, slow repeated notes on the same pitch, syncopation and lastly on the double tongue as performed by Delusse. All but one of these sections have musical examples drawn from Delusse. The last example is typical of his rather bizarre (for that time?) compositions which later became common flute technique. Finally, an estimated frequency of use of various articulation characteristics is summarized chronologically.

The third part is on ornamentation. It treats of the port de voix, tremblement and other 'essential' graces touching also on passages and diminutions. The interpretation of the ornaments and the manner in which they were indicated is drawn from a wide variety of sources. The musical examples of Part I are referred to as illustrations. Not unnaturally, the port de voix (appoggiatura), which was regarded as the most important ornament, is treated in the greatest detail. But little is said with regard to its expressive qualities and I think it is wrong to say 'Dynamics could also be employed to embellish appoggiaturas'. Although contemporary authors may not have said it very frequently, appoggiaturas *must* be played expressively. There follow sections on the flattement and 'son enflé et diminué' (*messa di voce*). In the latter section is an interesting quote about Blavet and his expressive powers on the flute in imitating the human voice. Quotes such as these are far more valuable than shopping-list enumerations of various practices, which give only a starting point and do not indicate the end to which they should be put. Remarks made by contemporary writers on performers and instruments are often the only means we have, apart from intuition, of changing our present conceptions of the manner of performance in earlier times.

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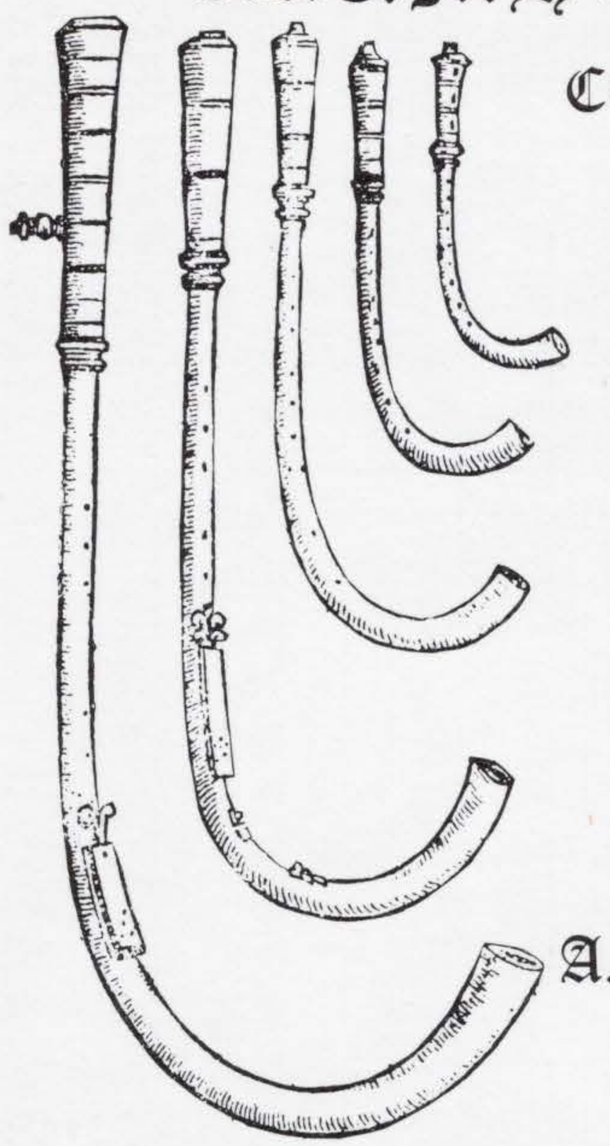

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chant, coulades, passages and diminutions are all illustrated concisely and adequately. Musical examples showing the use of the ornaments and a paragraph from Quantz on the abuses of embellishments by some performers conclude Part III.

The short Conclusion, which attempts to give a performer some guidance as to the 'tasteful' use of rhythmic inequality, ornamentation and articulation is unsatisfactory. This brings me to the only serious criticism I have of this book. While it provides a useful summary of performance practices as detailed in early treatises, it rarely penetrates beneath the surface. It is wrong that expression and the *je ne scay quoi* of French music, the most vital elements in interpretation, are relegated to a few brief words at the end of the book. This is a pity because it detracts from an otherwise sound work.

STEPHEN PRESTON

*Stephen Preston, who plays baroque flute professionally, has recently taken part in concerts in London, Edinburgh and Paris, in association with the exhibition 'Eighteenth-century musical instruments: France and Britain'.*

## Wilbye

DAVID BROWN

*Oxford Studies of Composers* £1.65

This appears to be the first monograph in English on perhaps the greatest of the English madrigal composers. Its publication coincides with the quatercentenary of his birth, which was also commemorated by the same author in *The Musical Times* for March. This study does not substantially alter the pictures painted by Fellowes and Kerman, but by providing analytical comment on almost every piece he wrote, arranged more or less in the order in which these were first published, it fills in further details about some of his compositional techniques.

The centre of attention is Wilbye's musical style, but Mr Brown begins by outlining the background against which this was formed and maintains a sense of perspective by comparing Wilbye to several of his English contemporaries. His analyses, which are similar in approach to those in his *Thomas Weelkes* (1969), illustrate Wilbye's extensive use of repetition and sequence, his insight into the structural function of modulation and thematic inter-relationships, his exploitation of the contrast between the major and minor modes and his 'liking for launching a new phrase with an abrupt change to an E major chord, normally following a cadence in C major'. Brown is right to call attention to these features, though some may wish that in doing so he had avoided heavily loaded terms.

The music examples are mostly well-chosen and enlightening, but in some of them the voice-parts, which are not named, have been tacitly re-scored according to tessitura and cross or change stave without indication. Ex. 29(a), which presumably ought to be labelled '*outlines only*', and Ex. 29(b) are misleading; the scoring may enable 'certain features' to 'stand out', as Brown intends, but at the expense of obscuring Wilbye's lines and creating bogus new ones. Ex. 20(b), in which


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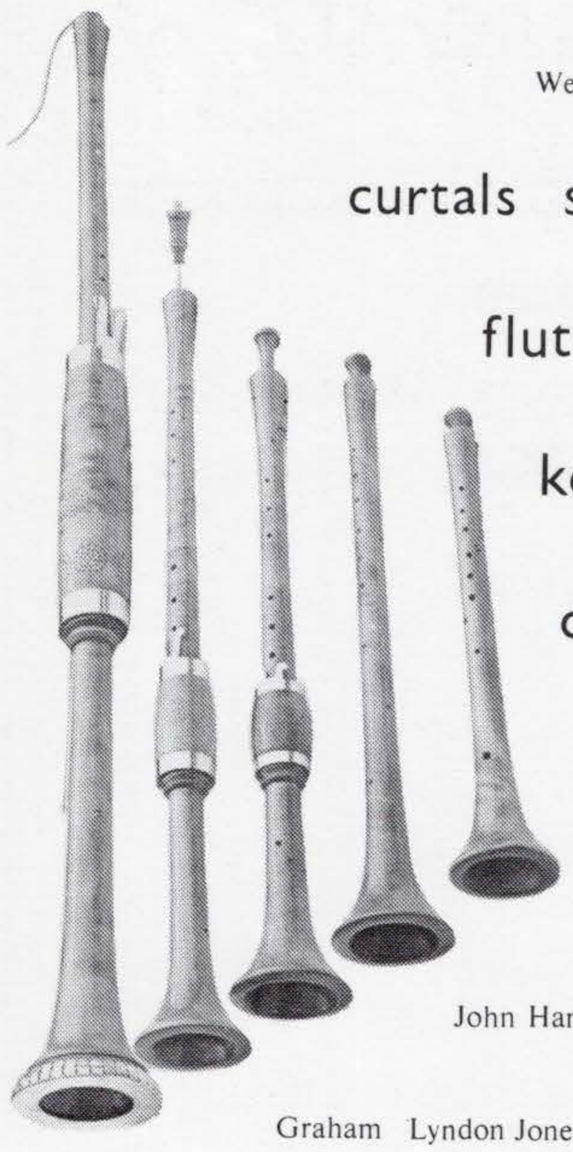

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stems and rests need amending, and Ex. 17 also are confusing. These and Ex. 14, an instructive diagrammatic analysis of *The Lady Oriana*, in which three errors of layout and two other questionable features have caught my eye, should be checked against Fellowes' edition of the madrigals.

Although Brown defines many of his terms, his meaning is not always clear. Repetitions and sequences, he says, 'may serve either an organic or a structural purpose. Organic repetition (or sequence) is immediate repetition . . .' 'Structural' repetitions evidently are not 'immediate': they integrate the structure 'by establishing relationships between widely separated sections'. What we are not told is how a sequence, which normally implies immediate repetition, can ever be 'structural'. The term 'madrigal', which is not defined, also causes problems. We read that Ferrabosco's English madrigals 'cautiously exposed the essential style of this form' and (on the same page) that Kirbye's 'mastery of the madrigalian technique is thoroughly assured'. What is a madrigal—a style, a technique or a form?

Despite this uncertainty, Brown's opinion of Wilbye as a madrigalist is sound:

> Of all Wilbye's qualities, none is more remarkable than his ability to match the *whole* experience of a text . . . Weelkes was constantly aware of his music as music which should have its own shape; Wilbye was prepared to let the text prompt a developing musical experience which might encompass the whole piece, thus ensuring an expressive evolution that reduced the need for a purely musical logic.

In view of this, it is surprising that Brown does not pay more attention to the texts. Although he sometimes outlines the gist before proceeding to the music, he never quotes the text in full or comments on its imagery or form. Thus, in his discussion of 'Draw on, sweet night', he does not mention that the modifications to the opening music when it is repeated half-way through, reflect and may have been prompted by the inversion of the opening words to which it is set. Analysis of the music alone can be informative, but it cannot explain how or why it came to be in its present form, or what Wilbye hoped to achieve by it.

The texts are also neglected in other ways. In the case of translations, neither the title nor the date of the original is given, only the author's name (the reader is expected to recognize Grillo, Desportes, Grotto and Everaerts, as well as Guarini, Petrarch and Boethius). There is no discussion of the literary background of Wilbye's madrigals, and the Bibliography excludes Pattison's *Music and Poetry of the English Renaissance* and Einstein's *The Italian Madrigal*; Roche's *The Madrigal* (1973) presumably appeared too late for inclusion. Finally, the List of Works does not give the titles of the contents of Wilbye's two books of madrigals, upon which his reputation is based.

Most of these limitations stem no doubt from pressure of space. This is not a complete study—and it does not pretend to be—but within its own terms it is useful and stimulating.

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# Music reviews

**La Messe de Notre Dame**
GUILLAUME DE MACHAUT
ed. Denis Stevens
*Oxford University Press,* 75p

Denis Stevens' experience with the Machaut Mass goes back at least to 1948 when he produced a performance for the BBC Third Programme. Other performances since then have consolidated his authority, e.g. at Lucerne. The new edition is based on Ludwig's version in the complete works; this has one advantage over the editions of de Van and Machabey, namely its use of the de Vogüé manuscript which was lost for years and now forms part of the Wildenstein collection in New York. This is generally admitted by scholars to be the earliest complete source of Machaut's works.

It is an interesting fact that the four principal editions of the Machaut Mass all transcribe the work in $\frac{3}{2}$ or $\frac{2}{2}$ instead of the more natural $\frac{3}{4}$ and $\frac{2}{4}$ ($\frac{4}{4}$).

Professor Stevens continues this tradition, which admittedly prevents too precipitous a performance. However, it is clear that the notation of longs and breves is to be taken in diminution in this case, as in Chailley's edition, which unfortunately contains many errors.

The actual performing methods suggested in the new edition, certainly the fruit of long experience, give rise to many questions. One is surely echoed by all performers of medieval music, namely: do we perform the work as written in the manuscripts, or do we vary it for the sake of contrast and to keep the attention of our listeners? Professor Stevens, while retaining the original notes, chooses the path of variety. For instance, in the Kyrie he varies the texture by alternating plainsong with polyphony. This very valid procedure may be admissible at less solemn performances, but the manuscripts suggest that the main polyphonic sections were to be stated three times without any introduction of plainsong (not the final Kyries of course, which should be performed twice and once respectively as in the plainsong).

Another question which springs to mind in looking through the new edition is: did the composer intend so much alteration between solo and chorus as we find here in the Gloria and Credo? Certainly the early 15th-century composers who specified such alternations, made a distinction between solo duets and three-part or even four-part chorus. Thus, there was a difference in texture between solo and chorus sections. However, once again Professor Stevens could be right in his decision, for there is often a question and answer feeling about the individual sections of these rather homophonic movements. Another possibility would be to divide the chorus into two halves.

Where I feel we are getting a little far from the original manuscripts is in the very varied scoring specified in the new edition for voices and instruments. I certainly do not feel one should object to modern instruments where early ones are not available, providing they approximate in sound to the earlier ones. But a combination of three solo voices and trombone for four bars, followed by three-part chorus supported by strings over a trombone bass for seven bars, as at the opening of the Gloria seems to me a little far from the original conception. In fact, the homophonic block chordal opening suggests chorus here rather thar in bar 5. The omission of the text in the Contratenor is not sanctioned by the manuscripts, though to be sure Guillaume de Van felt that one could consider certain voices instrumental at will (introduction to his edition, Rome, 1949, p. II). He was, however, thinking of cases where the text is omitted, as in the Sanctus. My own feeling is that, where three voices have the text, the fourth almost certainly should, too.

The whole question of whether to use instruments in a Lady Mass is a complex one. The Machaut Mass is an ornate work, and there are passages, like the short interludes in the Tenor and Contratenor of the Gloria and Credo, which suggest instruments. One answer might be to stick to a cappella version with organ accompaniment. For a more spectacular performance—and surely this work was written for such an occasion—one might well consider strings, and even wind instruments, as Professor Stevens does. It's worth remembering that Ciconia, in his occasional motet *Doctorum principem*, says 'strike up the strings' as well as 'let the choirs resound', even if this may be a classical allusion (the instruments are *lira* and *cithara*). There are times, too, when it is helpful to emphasize the plainsong tenor, as in Kyrie I, with its tenor solo accompanied by two violins and a trombone in the other parts.

Finally, accidentals. I agree wholeheartedly with Professor Stevens that the original manuscripts do not tell the full story. There are too many conflicting accidentals. The problem is whether we can simply omit those that clash, as he does. Admittedly this pragmatic solution makes sense, and, as I mentioned in the *Lenaerts Festschrift*, sharps sometimes seem to be inserted to indicate that the sharp should be avoided, since a performer might decide to add it by the rules of *musica ficta*. However, I feel that Professor Stevens at times omits well attested and sensible sharps, e.g. the F sharp in the Tenor of the Gloria, bar 112. In bar 128 C sharp is present, but not the two G sharps (thus producing diminished fourths and fifths between the upper three parts). To put the situation in a nutshell, I think I would omit some accidentals, but less than Professor Stevens does.

As the editor of an even more experimental edition of the Machaut Mass, as yet unpublished, I naturally sympathize with Professor Stevens in his attempt to produce a satisfactory performing edition. Where I disagree, I am simply trying to follow up the clues given by medieval sources and accounts. What I am happy to see is that the new edition is an accurate one which avoids harmonic clashes due to misinterpretations of accidentals in the sources, and which is not afraid to attempt a bold realization by chorus, soloists and instruments of a possible medieval performance.

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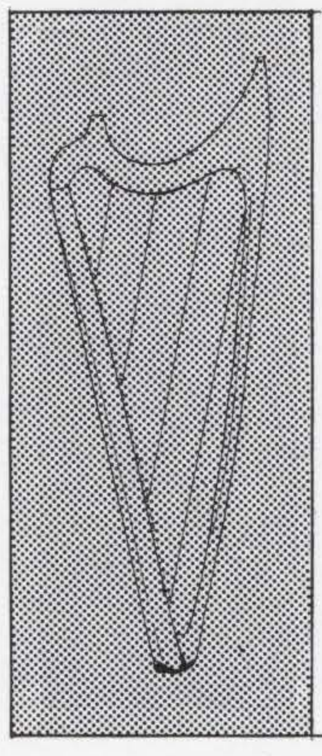

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## London Pro Musica Editions—2

My enthusiasm for the first nine volumes published by London Pro Musica Edition (see *EM*, Vol. 1, no. 2, April 1973) seems still to be justified, now that they have issued four more volumes: *Four pieces of the late fifteenth century for four instruments, ATTB* (score and parts, 75p); *Twelve chansons (c.1530) for four instruments or voices* (score only, 60p); Vincenzo Ruffo, *Three pieces for three instruments* (score and parts, 60p); and Francesco Guami, *Ten ricercari, 1588, for two instruments, AT* (score, 60p). With a minimum of fuss—albeit also with a lack of eloquence—Bernard Thomas, who edited all four volumes, is doing yeoman service in making early music available to performers inexpensively and in a format that is practical to use. And each volume contains something of real musical interest, even if every note is not a timeless gem.

Of the four late 15th-century pieces, all taken from Italian manuscripts, Pierre de la Rue's arrangement of Ockeghem's chanson, 'Ma bouche rit', contains by far the most elegant counterpoint. La Rue placed Ockeghem's tenor in the tenor of his new composition and added parts above and beneath it; he probably intended the piece to be played on instruments although, as Thomas writes, it might also have been sung. The two cantus-firmus settings of the basse dance tenor, 'La Spagna', are rather more pedestrian in quality, with their incessant nervous syncopated figures in the manner of Obrecht or Agricola, but they will do very nicely on a concert programme to liven up a group of melancholy chansons, or merely to act as a foil to those vapid 16th-century dances so beloved of early music ensembles. The fourth piece, anonymous like the dances, is called 'La Guercia', for some as yet unexplained reason. It is built from a single common motive, involving a simple upper neighbour note, and is, by far, more interesting historically than rewarding, aurally.

The twelve chansons taken from collections printed by Pierre Attaingnant in Paris and Jacques Moderne in Lyons are all transposed into keys that make them appropriate for ensembles of crumhorns. Thus they illustrate amply and aptly Bernard Thomas's remarks on the repertoire of the crumhorn published in *EM*, Vol. 1, no. 3 (July 1973), but they may also, of course, be sung or played on other sorts of instruments, as Thomas rightly notes.

The three capricci for three instruments by Vincenzo Ruffo, curious contrapuntal elaborations of fragments from madrigals, chansons and dance tunes, are the second selection Thomas has made from Ruffo's collection of capricci first published in 1564. I do not share his enthusiasm for these pieces, which seem to me to drone endlessly on without shape or meaning, but I am delighted to be able to study them in the score London Pro Musica Edition has made available so that at least I have the possibility of making such a value judgement; and, who knows, I may eventually learn to love them.

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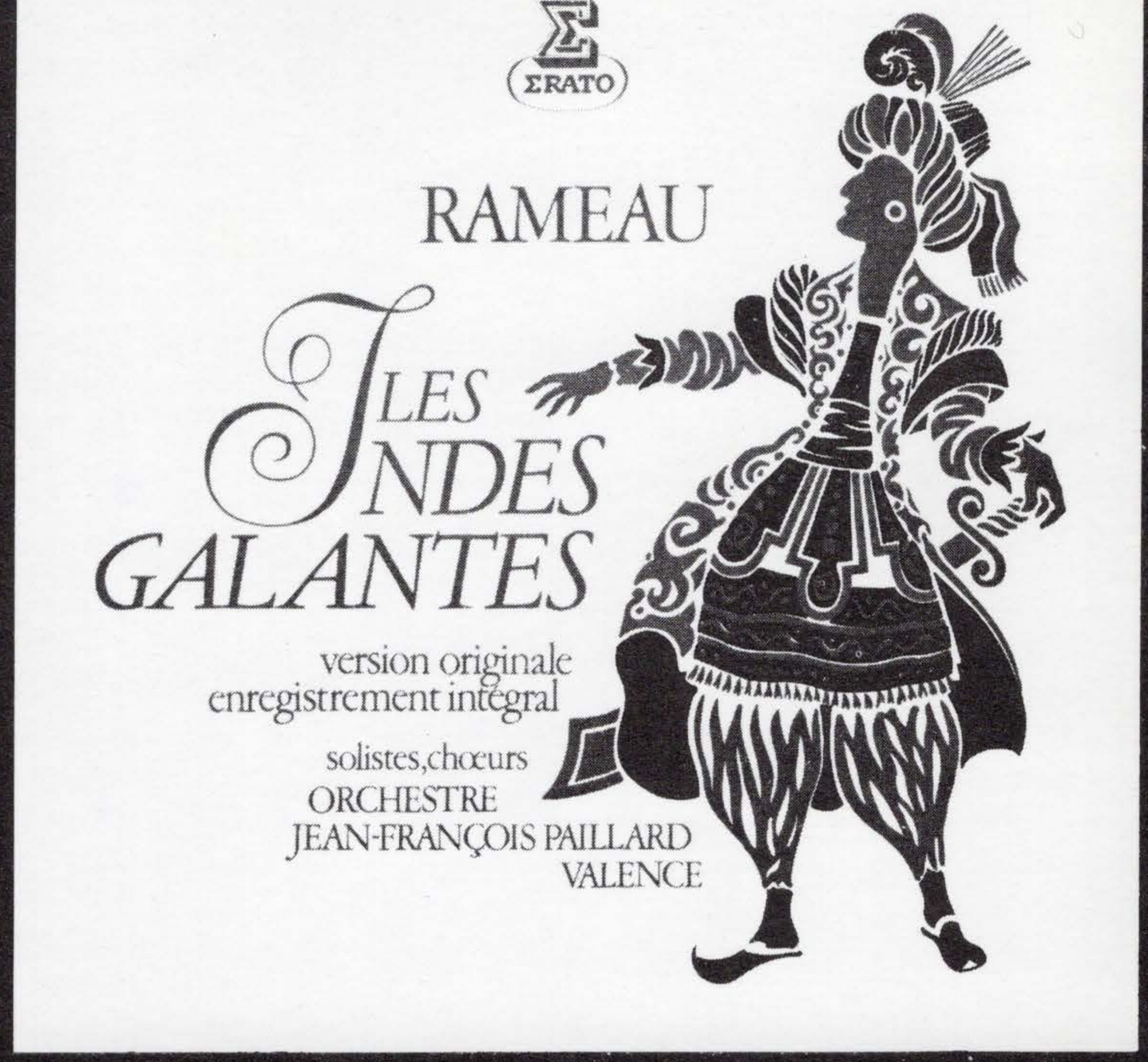


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Finally, the ten ricercari for two instruments by Francesco Guami, a sackbut player at the court chapel in Munich during Lasso's tenure there, are a welcome addition to the repertoire of duets, of which we can never have enough to use as teaching pieces and to while away the time during long afternoons with a friend. They are attractive compositions even though they are not quite so good as Lasso's superb contributions to the genre, which they somewhat resemble in style, as Thomas points out.

HOWARD MAYER BROWN

**The Baroque Operatic Arias Volume II**
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The aims of the editor are essentially of a practical kind. His brief introduction and notes give helpful hints concerning interpretation, ornamentation and rhythm, based on the views of 18th-century music teachers and theorists, while the musical text provides a reduction for harpsichord as well as orchestration for a small company of strings, flutes and recorders. English translations of the songs are printed at the end of the volume. The Introduction also offers interesting historical comments on the division of the orchestra in 18th-century France—a *petit choeur* of experienced players being reserved to accompany the *airs*. Mr Sadler gives us a valuable elucidation of the role of the *Air* in French opera and of the ways in which it is to be distinguished from contemporary Italian examples. One might have expected Campra's Italian origins and his training in church music to have influenced him more in transforming the nature of the song in opera, but the French tradition of a composite art form which integrated music, dancing and spectacle was too strong—and, one might add, the lyrical qualities of the native French singers were too well appreciated. Campra's songs then, though they tended to be longer than those of a predecessor like Lully (and for this reason might be said to be of Italian inspiration) have nevertheless a French flavour; they are lyrical rather than dramatic, and they are pleasantly varied. Interestingly, Campra's most powerful emotional effects are to be found in the *airs de monologue* which generally prefaced an act or a significant scene, where they did not interrupt or disturb the flow of the spectacle.

Those singers and scholars who enjoy the varied charm of these songs which Mr Sadler has so expertly made available to us, and who wish to pursue their study of the works of Campra might also consult a fairly recent book (not mentioned here): Maurice Barthélemy, *André Campra: sa vie et son oeuvre*, Paris, 1957.

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The 44 supplements in the present collection were produced over the last ten years. During that time there have been minor changes of editorial policy (mostly improvements) but the series is reasonably uniform. Most supplements are edited anonymously, and the 'information sheet' is usually not signed, but sources are always named, and all such essential information given. All pieces are presented in score. Over the years, the style of engraving has greatly improved (the early supplements are rather messy), and the editors have gone out of their way to give real value: if the main piece takes up 3½ sides, a couple of little canons are always added to fill up the fourth side. Many supplements are largely devoted to canons (there are over 50 in all). The vast majority of the supplements are printed on one sheet of paper, even if there are more than four pages, the sheet being folded appropriately. This arrangement, of course, makes performance from the scores much easier: not a single instrumental piece in the collection needs a page-turn in the middle of a movement (even when as long as the two *Sinfonie* from Cavalieri's *Rappresentatione*, No. 115). This practical approach is the greatest virtue of the collection, and despite the rather unscholarly editing procedures occasionally to be found, the series is much to be recommended to performers.

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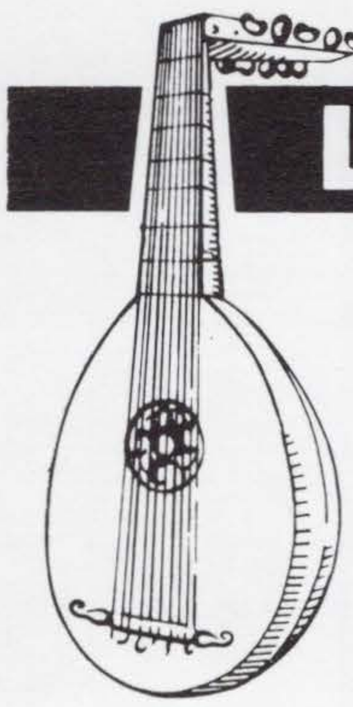

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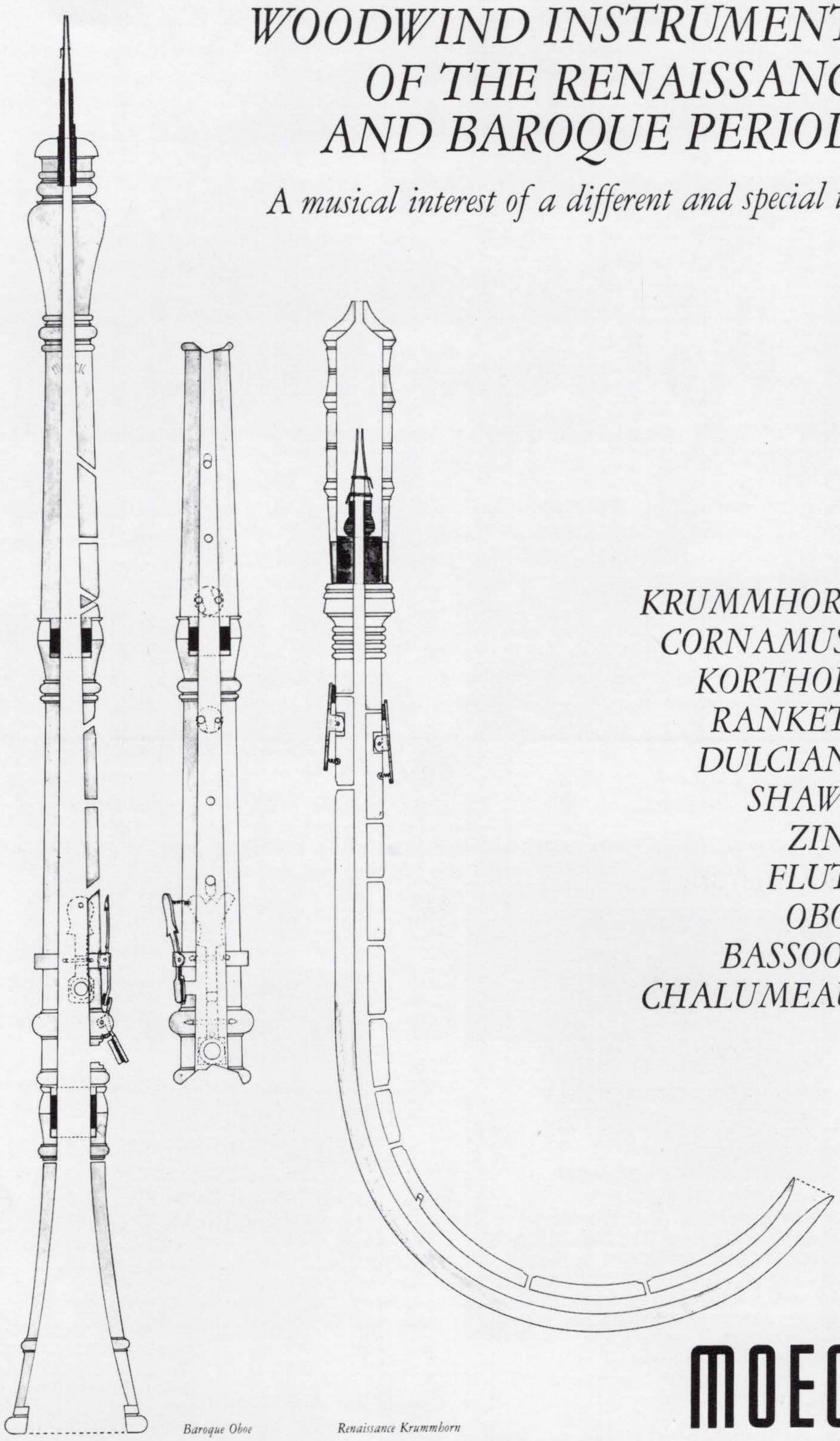

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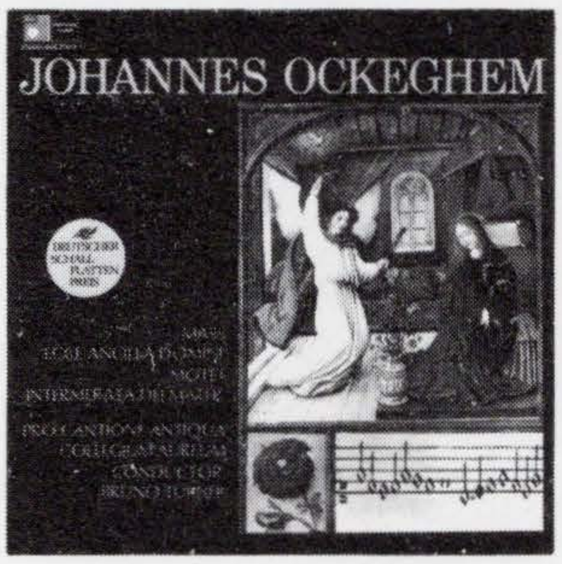


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Mozart. Volume 23 has Marc-Antoine Charpentier's *Deux Airs de Trompette* edited by H. Wiley Hitchcock. These two short overture- or prelude-like pieces were recorded a number of years ago by Guy Lambert, along with Charpentier's *Te Deum*; a most suitable pairing of works requiring baroque or natural trumpets.

The first air is entitled 'March de Triomphe', while the second is called simply 'Second Air de Trompette'. Both are rondeaus, scored in D major for two natural trumpets, two flutes, two oboes, timpani, strings and organ continuo, which is doubled by a part for bassoon. Both works are flamboyant, the first in duple meter followed by the 'Second Air de Trompette' in triple time. The main theme of each piece is predictably fanfare-like, having to skirt the unplayable notes for the natural trumpets. The duration of the two pieces is approximately seven minutes.

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*Correspondence and Queries continued*

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## Dulcimers

Would readers kindly note that Mrs Annabel Kerr, Preston House, Colebrook Street, Winchester, Hampshire, is no longer making dulcimers. Her name was included in the list of dulcimer makers on page 252 of the October 1974 issue.

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## Northumbrian pipes

Would readers kindly note that COLIN CAISLEY of 48 Glebe Rd., Forest Hall, Newcastle-on-Tyne NE12 0NA, shown in this journal as a maker of Northumbrian pipes does not in fact make pipes for sale. As Mr Caisley is at present suffering from ill health he has asked us to apologise to those readers who have written to him from overseas and to whom he has been unable to reply.

*Corrections*

In Michael Zadro's article on restoration (*EM*, July 1974) for 'tuna' read 'tung' in 2nd paragraph page 173.

Ex. 5 in David Kettlewell's article on the dulcimer (*EM*, October 1974) should show a **F** clef for the lute and gamba part and the barlines should be *between* and not *on* the staves.


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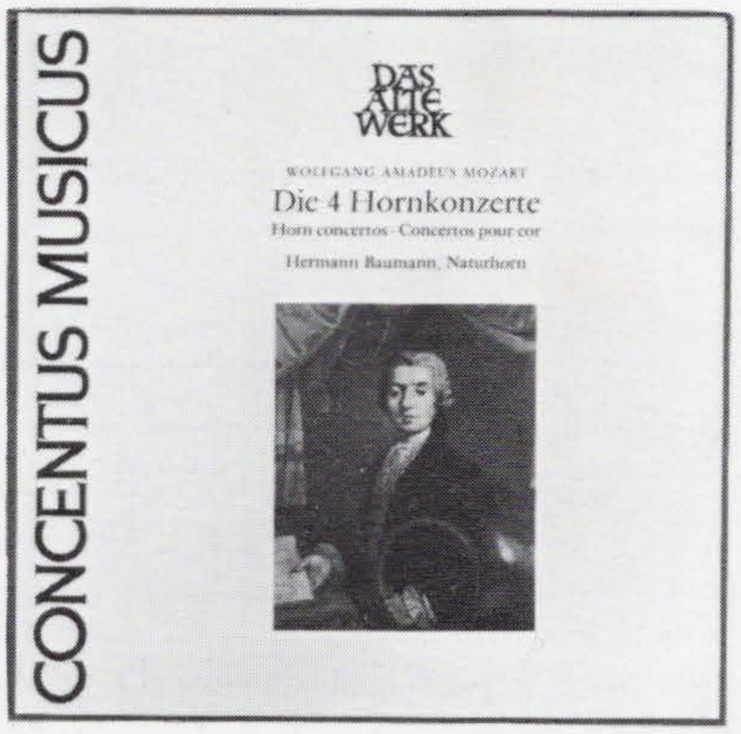


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